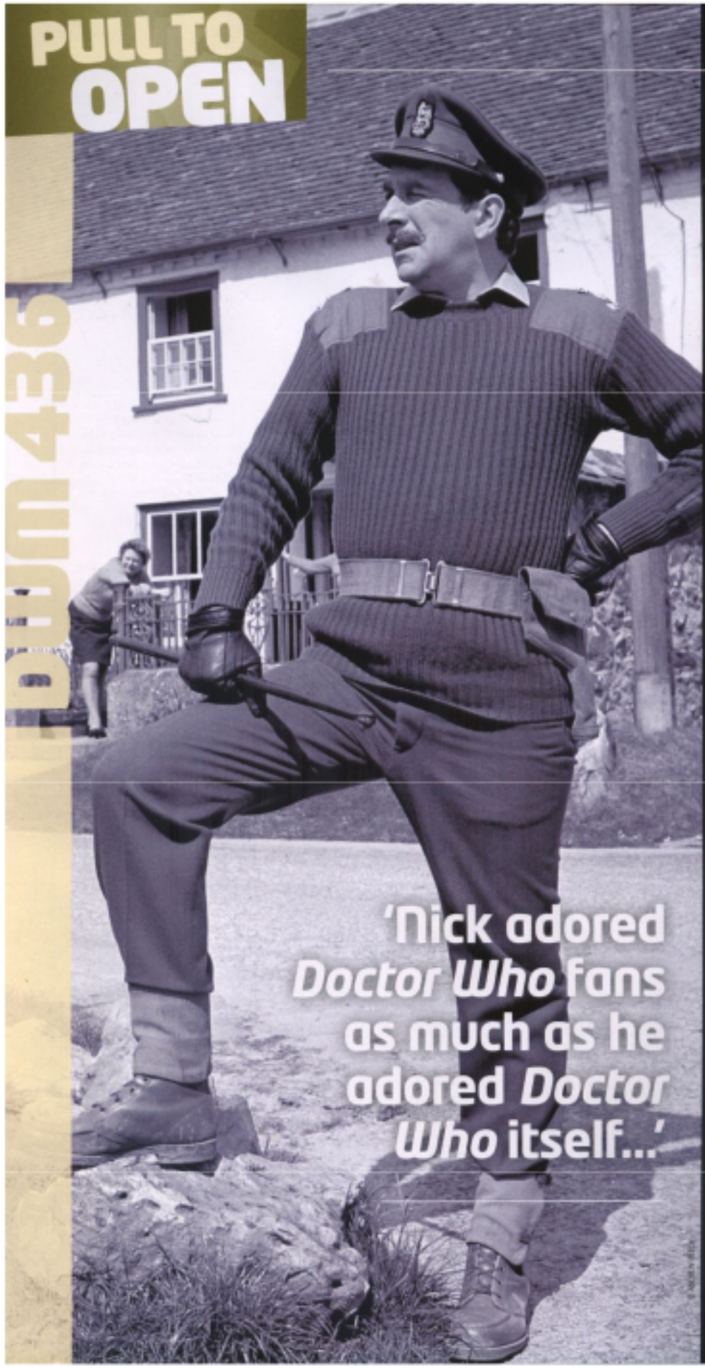
"Nick was one of the finest actors available for that mix of English reserve and pure irony. He was great to work with, because he was a lot of fun beneath a very cool exterior and he would always play the most serious of scenes with a delectable twinkle in his eye.

"I remember when we were on location, filming for *The Dæmons*, there was a set of delays, and it looked as if we might have to call it a day, without getting what we wanted in the can. This would have been frustrating in itself, even had it not been for the long time we had all been standing around waiting for the command to do the scene. Well, on hearing this I hit the roof, using the most colourful language at my disposal and generally behaving in the most unprofessional manner!

"But Nick was marvellous in fraught situations – he came up and stopped me in my tracks and made me laugh, which cooled the situation down. You can't resist a man with his sort of charm, and he was a super colleague to have in all those *Doctor Who* episodes we made together."

Jon Pertwee, interviewed by Richard Marson in 1986, DWM 113

Jon Pertwee and Nicholas Courtney in 1970's *Doctor Who and the Silurians.*



> 'Nick adored *Doctor Who* fans as much as he adored *Doctor Who* itself...'

DOCTOR WHO

Editor Tom Spilsbury
Assistant Editor Peter Ware
Art Editor Richard Atkinson
Designer Paul Vyse
Editorial Assistants
Mark Wright, John Ainsworth, Graham Kibble-White

Managing Director Mike Riddell
Managing Editor Alan O'Keefe
Head of Production Mark Irvine
Production Assistant Jez Metegard
Circulation and Trade Marketing Controller Rebecca Smith
Head of Marketing Jess Todmar
Marketing Executive Jess Doran

Thanks this issue to:
Ben Aaronovitch, Sophie Aldred, Daphne Ashbrook, Mark Ayres, Colin Baker, Tom Baker, Simon Barnard, Natalie Barnes, John Barrowman, Christopher Barry, Andrew Beech, Ken Bentley, Jeremy Bentham, Lee Binding, Lisa Bowerman, Nicholas Briggs, Martin Brown, Angela Bruce, Nicola Bryant, Kate Bush, Andrew Cartmel, Chris Chapman, Karen Courtney, Michael Cregan, Arthur Darvill, Russell T Davies, Robert Dick, Terrance Dicks, Kent Edens, Barnaby Edwards, Nigel Fairs, Michael Ferguson, Janet Fielding, Phil Ford, Richard Franklin, Karen Gillan, Gary Gillatt, Scott Gray, Ian Grutchfield, Toby Hadoke, Jason Haigh-Ellery, Daniel Hall, Scott Handcock, Derek Handley, Graeme Harper, Alan Hayes, Alys Hayes, Marcus Hearn, Clayton Hickman, Philip Hinchcliffe, Frazer Hines, Richard Hollis, Bernard Horsfall, Will Howells, Darren Jones, Caroline John, Chris Johnson, Emma Jonathan, Alan Langley, John Levene, Alex Kingston, Paul Lang, Alan Langley, Jamie Lenman, Katy Manning, Stuart Manning, Sylvester McCoy, Michael McManus, Steven Moffat, Terry Molloy, Patrick Mulkern, Eve Myles, Kai Owen, Wendy Padbury, Kerry Parker, Nicholas Pegg, Andrew Pixley, Simon Power, Emma Price, Peter Purves, Justin Richards, David Richardson, Adrian Rigelsford, Gareth Roberts, Edward Russell, Gary Russell, Nick Salmond, Jim Sangster, Derrick Sherwin, Matt Smith, Paul Spragg, Michael Stevens, Ed Stradling, Mark Strickson, Melanie Stungo, Sarah Sutton, David Tennant, Stephen Thorne, Alex Thompson, Yee Jee Tso, Dave Turbitt, Nicola Walker, Piers Wenger, Beth Willis, Premier PR, BBC Worldwide and bbc.co.uk

Congratulations to: The two Michaels!

Like our page at: www.facebook.com/doctorwhomagazine

Follow us at:
www.twitter.com/dwmtweets

Display Advertising Orange 20
Email damien@o20.co.uk
Telephone 0207 089 0835

Subscriptions See page 96

Doctor Who Magazine™ Issue 436 Published June 2011 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2011. *Doctor Who* logo ™ & © BBC 2009. Daleks © Terry Nation. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. We dedicate this issue to the memory of our great friend, Nicholas Courtney. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

© MICHAEL McMANUS

NICHOLAS COURTNEY

16 SPLENDID CHAP... ALL OF HIM
20 NICHOLAS COURTNEY REMEMBERED - PART 1
24 TOM BAKER INTERVIEW
28 NICHOLAS COURTNEY REMEMBERED - PART 2
36 DAVID TENNANT INTERVIEW
38 THE LAST POST
50 THE FACT OF FICTION *Inferno*

FEATURES

72 TORCHWOOD PREVIEW
78 ALEX KINGSTON INTERVIEW

REGULARS

6 PRODUCTION NOTES
7 GALLIFREY GUARDIAN
10 BEYOND THE TARDIS
11 PUBLIC IMAGE
12 GALAXY FORUM
48 COUNTDOWN TO 50! Series Seven (1970)
61 COMIC STRIP *Apotheosis Part 2*
82 THE TIME TEAM Episode 703: *The Long Game*
76 A BATTLE OF WITS
84 THE DWM REVIEW
95 COMPETITIONS
97 CROSSWORD
98 WOTCHA!

LETTER FROM THE EDITOR

Welcome to the biggest regular edition *ever* (so far!) of **Doctor Who Magazine**, as we reach the milestone of 100 pages for the first time. We've worked a few late nights on this one, so we do hope you like it.

Here's a fact for you – and one I don't think has been said before. Nicholas Courtney is a record-holder! Between 1968 and 2008, Nick played the same character on BBC television for longer than anyone else. 40 years and ten months, we reckon, between his first appearance in *The Web of Fear* Episode 3 and last in *Enemy of the Bane* Part Two.

Over on ITV, William Roach has clocked up over 50 years between his first and most recent appearances as *Coronation Street*'s Ken Barlow. If we account for BBC radio, then we could consider June Spencer as *The Archers*' Peggy Woolley, who has clocked up 61 years since 1950. But in terms of BBC television, Nick can't be beaten – although, of course, Katy Manning as Jo Grant (1971-2010), Elisabeth Sladen as Sarah Jane Smith (1973-2011) and Peter Sallis as *Last of the Summer Wine*'s Norman Clegg (1973-2010) all run him close.

It's impossible to overstate Nicholas Courtney's contribution to *Doctor Who* – and British television – over the decades. Quite simply, he was a legend. This issue of **DWM** celebrates Nick's amazing life and career, and his portrayal of Alistair Gordon Lethbridge-Stewart in particular. You'll notice a few words and phrases cropping up more than once in these pages. 'Gentle.' 'Kind.' 'Wonderful.' 'A good friend.' '*Bon viveur*.' 'Eyepatch.' 'Vodka.' 'Twinkle.' 'He will be missed.'

The fact that so many people wanted to contribute to this issue to share their memories of Nick, speaks volumes.

Nick was wonderful.
And he will be missed.

Tom

PRODUCTION NOTES...

A mysterious power from *Doctor Who*'s dim and distant past returns to *Production Notes* this issue...

*Suddenly, page 6 of **DWM** blurs and shimmers! The paper becomes a BLACK VOID. The faithful READER gasps with surprise.*

READER: Gasp!

In the darkness... a shape. Moving closer. It reveals itself to be a PERSPEX PYRAMID. And sitting inside, A MAN. He is old and yet young, wise and yet innocent, handsome and yet very handsome. The Reader realises... it's the FIRST PRODUCTION NOTES. The original! And yes, the BEST! Yes!

FIRST PRODUCTION NOTES: Ah, there you are. I seem to be stuck up here. Hmm? Hmm? So where's my replacement? McDandy McClown?

READER: He's just popped out for a cup of tea.

FIRST PRODUCTION NOTES: I see.

READER: Well. I say popped out. He then fell through a time crack and ended up before the dawn of tea, so he rebooted history and then got pregnant backwards with a clone double parallel replica. It's all a bit complicated.

FIRST PRODUCTION NOTES: No, no, I'm following. [*Mutters, off*] What the hell? [*Back to the Reader*] And what about the Daleks?

READER: They look better than ever.

FIRST PRODUCTION NOTES: Oh good. [*Pause. A Miranda Hart-like glance to camera*] Anyway. You may remember me. I'm the First Production Notes, the one who loves fans. All of 'em. And spoilers, oh, can't get enough spoilers. Spoil away, fans! I even love ham-fisted English. Mmm, ham. But behold, I've come back, from far away, and I've brought new *Torchwood* with me!

READER: How exciting! But tell me! For I am eager to know! Is the show still part of the Whoniverse?

FIRST PRODUCTION NOTES: The what?

READER: The Whoniverse.

FIRST PRODUCTION NOTES: The what?

READER: The Whoniverse.

FIRST PRODUCTION NOTES: That's not even a proper word, you're just saying things. And no, I thought I'd set it three universes down, the one with the green door, *of course* it's the same bloody universe! What d'you think I'd do? Start with Gwen waking up, saying "Ooh, I feel universally different today"? So her husband says, "Will I have to leave out any continuity references then, love?" and she says, "Better had, sweetheart, just to be safe, now fetch me some laverbread, there's lovely."

READER: In fairness, that does sound like one of your scripts. Actually, it sounds like *all* of your scripts. In fact, it's your best script yet. But what can faithful readers of **DWM** in particular look forward to?

FIRST PRODUCTION NOTES: Ianto Jones is mentioned and mourned. A clever TARDIS reference, written by Jane Espenson. The Doctor is discussed at a crucial stage in New York. Someone says "huon particles." Something was salvaged from Cardiff. There's even a quick battle against Sarah Jane's arch enemy!

READER: And yet, if I know you, First Production Notes, these mentions will be fleeting bonuses in an action-packed and yet powerfully intelligent blockbuster which challenges the very nature of the human race.

FIRST PRODUCTION NOTES: Couldn't put it better myself.

READER: But madam! I have to ask. Do you miss *Doctor Who*?

FIRST PRODUCTION NOTES: Well. Funnily enough. I've been thinking about this a lot recently. [*Pause*] Because it's been a strange old year for *Doctor Who* fans. Brilliant new episodes, simply brilliant, but offstage we've had such terrible losses. Wonderful, wonderful people are gone. *And yet...* When you see the love, and the joy, and the friendships which arise from their lives and their work, spanning so many generations, you realise how special this world is. The things you love rarely love you back, but with *Doctor Who*, we got lucky. So no, I don't miss *Doctor Who*, because I think it's always with me. *Always.*

Pause.

And then, sadly, the perspex pyramid begins to recede.

"It's been a strange year for *Doctor Who* fans. Brilliant new episodes, simply brilliant, but offstage we've had such terrible losses..."

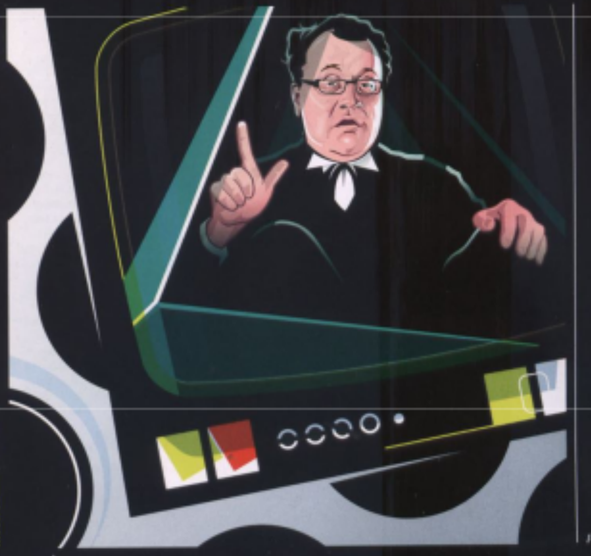


Illustration: Ben Morris

FIRST PRODUCTION NOTES: Oh I am going! Oh my dears! Remember! The only water in the forest is the river.

READER: No, sorry, been there, done that.

FIRST PRODUCTION NOTES: No! You fool! Have you not studied the modern *Doctor Who*? The mysteries never end! They cease not! Because "the only water in the forest is the river" is... an anagram!

READER: What?! Gasp! That fiendish Scot! An anagram of *what*??

FIRST PRODUCTION NOTES: "Thirteenth Who... televises..."

READER: What? What?? Seriously? Oh my God! When??

FIRST PRODUCTION NOTES: "...nyaforiterr."

READER: ...what?

FIRST PRODUCTION NOTES: Nyaforiterr.

READER: Thirteenth Who televises nyaforiterr?

FIRST PRODUCTION NOTES: Best I can do. Took me ages. Okay, all right, I give up, I'm going, okay. I'll leave the complicated stuff to the big guy. I'm the one who invented the Adipose. [*Sighs*] Love those little fellas. Bye bye.

Puff! And he is gone. DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

What's happening with *Doctor Who* at the BBC? DWM sheds some light on the situation...

THIS ISSUE

Reign Completed
Missing episodes of *The Reign of Terror* to be replaced with animation for DVD release... p8 ►

Interactive Crash
Matt Smith stars in inserts for a new immersive drama production written by *Doctor Who* script writer Tom MacRae... p8 ►

Who the Flip...?
Sixth Doctor to be joined by a new companion in forthcoming audio dramas... p8 ►

Matt Smith to see in the 50th anniversary

It has been officially confirmed by BBC Wales that Matt Smith will remain in his role of the Doctor for the next series of *Doctor Who* – Matt's third.

This is reassuring news for fans of the Eleventh Doctor, of course – but should come as no surprise, given that we now know that he will be the final incarnation of the Time Lord. Viewers have already seen the Doctor's eventual death in *The Impossible Astronaut*, broadcast earlier this year – but this event takes place 200 years in the Doctor's future, leaving plenty of time for the Eleventh Doctor to have new adventures before one day facing his ultimate destiny.

The BBC announcement came after recent press reports cast doubt on the series' future. Following the now traditional Christmas Special, which will be written by Steven Moffat and shot this autumn, the BBC has guaranteed 14 further episodes, which will also take in the 2012 Christmas Special.

The controller of BBC One, Danny Cohen, recently confirmed that some – but not all – of these episodes would be shown in 2012. The remainder will be broadcast in 2013, *Doctor Who*'s 50th anniversary, which Cohen promised would see a "special run" of the programme.

DWM spoke to *Doctor Who*'s showrunner Steven Moffat about the scheduling of the episodes, and the programme's long-term future.

"*Doctor Who*'s future is absolutely secure at the BBC, and in fact there's more than we've even told you about so far," Steven tells us. "And as for scheduling – we're not being vague, we're being secret. *Doctor Who* is, and remains, a major weapon in the BBC's arsenal – we don't tell the opposition when it's going to be deployed. The only thing you should read into that, is that we're not idiots.

"The show is doing astonishingly well – that's the only reassurance anyone should ever need."

Behind the scenes on *Doctor Who*, executive producer Piers Wenger has left the show – and the BBC – to take up a position at Film 4.

Steven Moffat: "Stay tuned."

Let's Cast Hitler!

Even before the production team returns to the BBC Wales studios to start work on all these new episodes, there are still a further six episodes which have already been recorded, and will be broadcast this autumn. As announced in the end credits of *A Good Man Goes to War*, the first story of the autumn run is titled *Let's Kill Hitler* – notable for being the first *Doctor Who* episode title to include the word 'Let's'. And the word 'Kill'. Oh, and the word 'Hitler'.

As you might guess, the story – written by Steven Moffat – features a guest appearance from the *Führer* himself, Adolf Hitler, the Nazi dictator who led the runners-up in World War Two. Hitler will be played by actor **Albert Welling**. Albert has previously appeared in many television drama series, including *Z Cars*, *Heartbeat* and *Mistresses*, and he recently appeared in the Ricky Gervais-directed film *Cemetery Junction*.

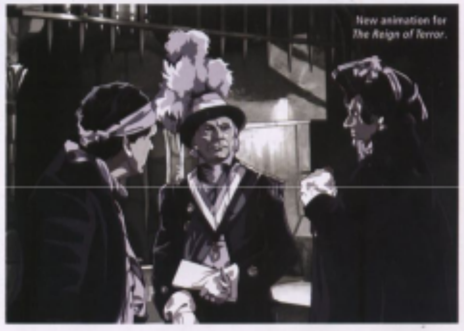
The series will continue with episodes written by Mark Gatiss, Tom MacRae, Toby Whithouse and Gareth Roberts, before the series finale, written by Steven Moffat.

Missing episodes of The Reign of Terror animated

DVD production company 2|entertain has announced plans to animate the missing instalments of the 1964 story *The Reign of Terror* for its release on DVD next year.

The fourth and fifth episodes of the six-part story (*The Tyrant of France* and *A Bargain of Necessity*) do not exist in the BBC archives – although soundtracks survive – and will be reconstructed by international animation company Theta-Sigma. Working alongside them will be audio company Big Finish and, for 2|entertain, Mark Ayres.

2|entertain has also confirmed that the late producer Barry Letts will be heard on the commentary track for 1971's *The Mind of Evil*, while Nicholas Courtney contributed to 1970's *The Ambassadors of Death*. All the commentaries recorded by Elisabeth Sladen have already been released. Please note, release dates are to be confirmed.


New animation for *The Reign of Terror*.

Doctor Who's old home for sale

■ The BBC has now entered the first phase in the sale of Television Centre, seeking either a buyer for the site or proposals for a joint venture.

TVC was opened on 29 June 1960. The building was home to hundreds of *Doctor Who* stories, from 1964's *The Aztecs* right up until 1989's *Ghost Light*.

TVC also made a cameo in 1976's *The Seeds of Doom*, where the exterior doubled for the World Ecology Bureau.

Fittingly, from above, the layout of the famous complex resembles less the much-vaunted 'concrete doughnut' and more a *Doctor Who*-ish question mark.

More details on Brig day

■ As first announced in last month's **DWM**, the life of Nicholas Courtney will be celebrated by his family and friends at a Memorial Service on the afternoon of Friday 15 July in Covent Garden. At the time of going to press there were still a handful of places available at this all-ticket event and the organisers can be e-mailed on brigmemorial@yahoo.co.uk

Meanwhile, preparations are continuing for a 'Brig Day' for Nick's fans on Saturday 10 September, also in Covent Garden. Organiser Michael McManus tells **DWM**, "This will not be a 'convention' in the traditional sense. Fans will make a contribution to attend, and all the profits will go straight to charity – split 50-50 between Marie Curie Cancer Care and Children in Need. Some very well-known faces from *Doctor Who* and other legendary television programmes will talk on stage about working with Nick and their personal remembrances of him. We will be celebrating, rather than being sad. At the end of the day there will be a charity auction (including an exclusive poster by all the celebrity attendees)."

To register your interest, please send an e-mail to thebrigday@yahoo.co.uk

Elysium writer Tom MacRae.

The Crash of the Elysium staged in Manchester

Immersive theatre company Punchdrunk has teamed up with *Doctor Who's* executive producer Steven Moffat and scriptwriter Tom MacRae to produce *The Crash of the Elysium* – an immersive *Doctor Who* adventure!

The Crash of the Elysium will première at the Manchester International Festival in July in a series of immersive shows for children aged 6-12, based around a Victorian steamliner, the *Elysium*. Matt Smith has even recorded a special introductory sequence as the Doctor. Based on an idea from Moffat, the script is by Felix Barrett and Tom MacRae, who wrote the 2006's *Rise of the Cybermen/The Age of Steel* and a forthcoming 2011 episode. "I only hope that everyone who enters Punchdrunk's world is brave and smart and brilliant enough to survive the crash of the *Elysium*," says Tom.

The production runs from 1-17 July at MediaCity UK in Salford, with children-only and some limited family performances. For details go to *http://mif.co.uk/event/the-crash-of-the-elysium-a-punchdrunk-show-for-children-aged-6-12*

Meet Flip! The Sixth Doctor has a new companion!

The Sixth Doctor gains a new companion on audio in January 2012, in the form of Flip – aka Philippa – Jackson.

The character first appeared in *The Crimes of Thomas Brewster* earlier this year, and actress Lisa Greenwood impressed the producers at Big Finish so much they invited her back to take up residency in the TARDIS alongside Colin Baker.

"When I was here the last time it was my first-ever audio job," says Lisa on returning as Flip, "and I really enjoyed it. I was over the moon when I got the call offering me the role of the Doctor's companion. My agent asked, 'Do you want to do it?' and I said, 'Of course I want to do it' – I had such a good time last time."

"Lisa is a great young actress," says producer David Richardson, "and on that first day we just saw something special in her. Since then she's been elevated to fame – snapped up by the BBC to star in the new flagship drama series The Hour, alongside Dominic West."

What does Lisa most admire about Flip?

"She's really brave – a lot braver than me!" she says. "She's really out there and she's not afraid to take on a challenge. She's such a lovely character to play."

Meanwhile, further stories in the current sixth season of The Companion Chronicles audio series have been revealed by Big Finish, following on from *Tales from the Vault* (July), *The Rocket Men* (August), *The Memory Cheats* (September) and *The Many Deaths of Jo Grant* (October).

COLIN BAKER
NEW AUDIO COMPANION "FLIP"
Oh Flip! Colin Baker with his new sidekick, Lisa Greenwood.

November's release is *The First Wave* by Simon Guerrier, which stars Peter Purves and Tom Allen, and brings to an end the trilogy of adventures for Steven Taylor and First Doctor companion Oliver Harper, that began with *The Perpetual Bond*.

"It's a really powerful story," says Companion Chronicles producer David Richardson, "and it features the Doctor's very first encounter with the Vardans – the aliens that would later invade Gallifrey in the 1978 TV story *The Invasion of Time*."

December brings a fun return for the Sixth Doctor (Colin Baker), Crystal (Claire Huckle) and Jason (Noel Sullivan) in *Beyond the Ultimate Adventure* – Terrance Dicks' sequel to his original stage play, which was adapted for audio by Big Finish in 2008.

"Unlike the original stage show there are no songs in this one," David promises, "but it's a jolly romp with the travellers off on a dangerous mission and facing up to a new enemy, and even the odd Raston Robot and Rutan along the way."

As has now become traditional for *The Companion Chronicles*, January brings a special double-disc release, this one performed by two First Doctor companions. 2012's offering is *The Anachronauts* by Simon Guerrier, starring Jean Marsh as Sara Kingdom and Peter Purves as Steven Taylor.

Discover the world of Sarah Jane Smith...
SPECIAL EDITION
DOCTOR WHO MAGAZINE
THE OFFICIAL SERIES GUIDE! 116 PAGES OF NEW & EXCLUSIVE INFO & PICS!
THE SARAH JANE COMPANION
VOLUME TWO
PRISONER of the JUDOON
The WEDDING of SARAH JANE SMITH
The NIGHTMARE MAN
DEATH of the DOCTOR

Available now from WHSmith and all good newsagents, priced £6.99

Panini magazines

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Catherine Tate and David Tennant in *Much Ado About Nothing*.

Matt vs Christopher

■ **Christopher Eccleston** vied with **Matt Smith**'s two Doctors in *The Almost People* on 28 May, as he contributed to ITV1's coverage of the European Champions League Final between Barcelona and Manchester United. Matt, a guest on *The One Show* on 24 May, visited Los Angeles in June, with the *Daily Mirror* reporting him as saying, "I am going to be having loads of meetings with film people and that sort of stuff..."

Another Doctor

■ On 5 July **John Barrowman** receives an honorary drama doctorate from the Royal Scottish Academy of Music and Drama at its Glasgow graduation ceremony. While there John records four episodes of *Tonight's the Night* Series Three, with two more in Salford for July/August transmission. Barrowman, the presenter of CBBC's *Animals at Work*, was on BBC One's *So You Think You Can Dance* judging panel on 21 May.

John Barrowman in [illegible]

Romantic Truths

■ **Alex Kingston**, a *Graham Norton Show* guest on 27 May, plays Jackie opposite **Felicity Jones** in 2011 Sundance Film Festival Grand Jury Prize winner romantic drama *Like Crazy* released on 28 October. **Billie Piper** stars opposite Ruth Wilson in Camden based romantic comedy *Truth About Lies* shooting in October. **Noel Clarke** plays Peter in romantic comedy *The Knot*, which he has co-written and produced for next Valentine's Day. At Finchley's Phoenix Cinema for Radio 5Live on 27 May Clarke said he will almost certainly shortly direct a self-penned science-fiction horror film.

Slightlyman and Crale

■ ITV's new crime drama? No, these are characters **David Tennant** and **Catherine Tate** play in bizarre Sky Atlantic comedy *This is Jinsy*. Tennant is Mr Slightlyman, a corrupt, camp wedding planner with bad plastic surgery in Episode One, while Tate's Roopina Crale is Chief Editor of Glove Hygiene Monthly. *Much Ado About Nothing*, starring Tennant and Tate with **Adam James**, playing at London's Wyndham's Theatre until 3 September, faced the press on 1 June receiving many rave reviews. Catherine, who appeared with **John Simm** on Sky Arts 1's *In Love with Shakespeare* from 28 May, plays Alicia in *Monte Carlo*, arriving in the UK on 12 August after a 1 July US opening. In Cannes it was announced David will film *The Miracle* this year playing despairing London school teacher Izzy, who travels to Turkey on an unlikely money-making scheme.

Count on Colin

■ **Colin Baker** plays Count Fosco in a tour of *The Woman in White* commencing at the Wolverhampton Grand on 19 July. Further venues to 23 September include the Cambridge Arts, Swansea Grand, Guildford Yvonne Arnaud, Buxton Opera House and Derby Theatre. **Frazer Hines** completes a tour as Richard in *Five Blue Haired Ladies Sitting on a Green Park Bench* at Worthing's Connaught Theatre on 2 July. *Katy Manning* is touring as Blodwyn Morgan in *Death by Fatal Murder* until November.

Mott Ennobled

■ **Bernard Cribbins** was awarded an OBE in the Queen's Birthday Honours list on 11 June. Bernard will introduce a screening of the recently-recovered 1961 BBC production of *Charley's Aunt* (in which he stars) at NFT1 in London on 6 July.

Award Winners

■ **Steven Moffat** and **Mark Gatiss**' *Sherlock* won Television Drama (collected by Gatiss) and Supporting Actor (Martin Freeman presented by **Alex Kingston**) at the BAFTA Television Awards on 22 May. New Media went to *Wallace and Gromit's World of Invention* (six episodes by **Bob Baker**). **Matt Smith** was pipped by Daniel Rigby as Leading Actor in *Eric and Ernie* directed by **Jonny Campbell**. *Sherlock* took Television Drama, Director (**Euros Lyn**), Director of Photography, Production Design and Make Up & Hair gongs at the BAFTA Cymru Awards on 29 May. **Paul Cornell** was named Eagle Awards Favourite Newcomer Writer on 27 May. *Being Human*'s **Lenora Crichlow** won TV Actress of the Year at the *Glamour* Women of the Year Awards on 7 June attended by **Karen Gillan** and **James Corden**.

Quickies

■ Series Two of Sky One's *Mad Dogs* with **John Simm** films in Majorca this summer with **James Hawes** directing. **Gugu Mbatha-Raw** plays Talia Francesco in *Larry Crowne* released on 1 July. **Chris Chibnall**'s *Camelot* is on Channel 4 until 6 August. **Daphne Ashbrook** played Donna Peyton in NCIS episode *Out of the Frying Pan*.

Obituary

■ **Roy Skelton**, famous for being the voice of Zippy in *Rainbow* and who acted in 49 *Doctor Who* episodes between 1966 and 1988, died on 8 June aged 79. His work included providing voices for the very first Cybermen, the Daleks, the Monoids and the Krotons, as well as on-screen appearances in *Colony in Space*, *The Green Death*, *The Android Invasion* and *The Hand of Fear*. *It Ain't Half Hot Mum*'s **Donald Hewlett**, who played Sir George Hardiman in *The Claws of Axos*, died on 4 June aged 88. Roger Hancock, who as **Terry Nation**'s agent fiercely guarded his client's interests particularly the Daleks, died on 23 April aged 79. Acclaimed Australian actor **Bill Hunter**, whose TV début was as a Guardian extra in *The Ark*, died on 21 May aged 71. **John Mason**, who handled Outside Broadcast lighting on *Robot*, *The Talons of Weng-Chiang* and *The Trial of a Time Lord* (13/14), died on 26 March.

Donald Hewlett.

THE RETURN OF... regenerations 2011

The critically acclaimed Regenerations Convention returns to The Village Hotel, Swansea on 17-18th September 2011.

Registrations are limited to 200 and bookings are being taken now, don't miss out! Guests already confirmed include **Sylvester McCoy, David Warner, Sophie Aldred, Wendy Padbury, Frazer Hines, Neve McIntosh** and **Nick Briggs**. Check the website for our full line-up and news of more guests as they are confirmed. Regenerations is a two day convention. Price is £80 for the weekend, send cheques (payable to Regenerations) to 69 Grenfell Park Road, St. Thomas, Swansea SA1 8EZ. Check the website for full details.

WWW.REGENERATIONSSWANSEA.CO.UK

Guests appear subject to professional commitments

PUBLIC IMAGE

Tom Spilsbury looks at how the new series of *Doctor Who* has been faring in the ratings charts – and reveals the facts behind the stats...

Viewers choose to 'timeshift', as ratings stay strong

Last issue, *Public Image* bravely took on the *Daily Mail*, taking it to task for the way it had reported *Doctor Who*'s recent ratings. To be fair to the *Mail* (and we promise we won't make a habit of saying that!), newspapers have a problem if they want to report on television ratings the day after a programme's transmission – namely, that it takes a week or more for full figures to emerge.

For those unfamiliar with this, it's worth explaining the way ratings are calculated and reported. BARB, the data service that provides official figures for the television industry, publishes 'overnight' ratings for all programmes the morning after broadcast. This takes in the average number of viewers watching 'live', plus viewers watching back a recording of the programme before the cut-off point of 2am. These overnights are consolidated a week later to include all viewers watching a recording within seven days of the original transmission – and *those* are the figures you'll find on BARB's website (www.barb.co.uk) and printed in **DWM**.

For the daily press, it's simply not on their agenda to report these adjusted figures a week later. After all, in the fast-moving world of 2011, anything from a week ago is ancient history. So if you read in a newspaper or online that '*Doctor Who* only had five million viewers for last night's episode' (which would, in any case, be a perfectly good rating in its own right), what's being reported is an overnight figure, which doesn't account for loyal viewers who choose to watch a recording.

What's changed in the last four or five years – not only in the case of *Doctor Who*, but for television generally – is that more and more viewers are 'timeshifting' their viewing. In 2006, for example, series opener *New Earth* had an overnight rating of 8.0 million, and a consolidated rating a week later of 8.6 million. This was typical between 2005 and 2007, when most episodes of *Doctor Who* increased their rating by half a million or so from the overnight figure. However, since 2010, it's been quite common for *Doctor Who*'s consolidated ratings to be two million or more higher than the initial overnight rating. This year's *The Impossible Astronaut*, for example, achieved an overnight of 6.5 million, but a final rating of 8.9 million – and that's before we even consider iPlayer or BBC Three repeats. So if anyone wanted to compare the overnight figures of *New Earth* and *The Impossible Astronaut*, it might appear that there were 1.5 million fewer viewers watching in 2011 than in 2006 – whereas a comparison of the final ratings would see a higher number watching the more recent episode. In fact, *The Impossible Astronaut* was noted recently as being 'the most recorded TV event of all time', with an estimated 4.1 million of the 8.9 million total watching after the 'live' broadcast.

It's also worth pointing out that this phenomenon isn't limited to *Doctor Who* (although *Doctor Who* tends to increase with 'timeshift' more than most programmes). *EastEnders*, *Coronation Street* and *Britain's Got Talent*, for example – which, like *Doctor Who*, are always near the top of the television charts – usually add a million or more viewers from their overnight rating too. As more and more options are available to viewers to watch their favourite shows at a time of their own choosing, the gap between overnights and consolidated ratings is likely to grow wider. As such, any knee-jerk reactions in the press about 'poor' overnight ratings are less and less likely to shed any light on a programme's true popularity.

The Top 20 charts printed on these pages show the consolidated ratings for the weeks of *The Curse of the Black Spot* (**7.85 million**), *The Doctor's Wife* (**7.97 million**) and *The Rebel Flesh* (**7.35 million**) respectively. As you can see, *Doctor Who* is maintaining an average rating in the region of 7.5-8 million, just as it has since 2005. In doing so, it's still beating most television shows other than the two big soaps and Simon Cowell.

Of course, the tabloid press loves to knock a success, and *Doctor Who* has undoubtedly been one of the biggest television successes over the last few years. So although **DWM** readers – and the folk who matter at the BBC – know the truth about *Doctor Who*'s ratings, it's likely we'll have to endure a few more negative stories about 'falling viewing figures' for the foreseeable future. But that's probably a good thing. To paraphrase Oscar, it's better to be talked about than not talked about. No newspapers bothered to comment on the ratings of *Don't Scare the Hare*, did they...?

"It's okay, my thief. I've set myself to record *The Apprentice* for you."

"Oh, you sexy little timeshifter, you."

TOP 20 PROGRAMMES

Week 18: 2-8 May 2011

Pos	TV Series (Channel, day)	Rating
1	**Britain's Got Talent** (ITV1, Sat)	11.21m
2	**EastEnders** (BBC One, Mon)	9.81m
3	**EastEnders** (BBC One, Tue)	9.43m
4	**Coronation Street** (ITV1, Mon)	9.31m
5	**Coronation Street** (ITV1, Mon)	9.25m
6	**EastEnders** (BBC One, Fri)	9.03m
7	**EastEnders** (BBC One, Thu)	8.58m
8	**Coronation Street** (ITV1, Thu)	8.49m
9	**Coronation Street** (ITV1, Fri)	8.31m
10	**Coronation Street** (ITV1, Fri)	8.25m
11	**Doctor Who** (BBC One, Sat)	7.85m
12	**Emmerdale** (ITV1, Thu)	7.53m
13	**Emmerdale** (ITV1, Thu)	7.12m
14	**Emmerdale** (ITV1, Mon)	7.12m
15	**Emmerdale** (ITV1, Tue)	7.10m
16	**Emmerdale** (ITV1, Wed)	7.06m
17	**Emmerdale** (ITV1, Fri)	6.87m
18	**UEFA Champions League** (ITV1, Wed)	6.64m
19	**Case Sensitive** (ITV1, Mon)	6.34m
20	**Vera** (ITV1, Sun)	6.19m

Week 19: 9-15 May 2011

Pos	TV Series (Channel, day)	Rating
1	**Coronation Street** (ITV1, Mon)	9.72m
2	**The Eurovision Song Contest** (BBC One, Sat)	9.68m
3	**EastEnders** (BBC One, Mon)	9.47m
4	**Britain's Got Talent** (ITV1, Sat)	9.45m
5	**Coronation Street** (ITV1, Mon)	9.39m
6	**EastEnders** (BBC One, Tue)	9.01m
7	**The Apprentice** (BBC One, Tue)	8.79m
8	**Coronation Street** (ITV1, Fri)	8.72m
9	**EastEnders** (BBC One, Fri)	8.65m
10	**EastEnders** (BBC One, Thu)	8.42m
11	**The Apprentice** (BBC One, Wed)	8.30m
12	**Coronation Street** (ITV1, Fri)	8.25m
13	**Coronation Street** (ITV1, Thu)	8.25m
14	**Doctor Who** (BBC One, Sat)	7.97m
15	**Emmerdale** (ITV1, Mon)	7.63m
16	**Emmerdale** (ITV1, Thu)	7.20m
17	**Emmerdale** (ITV1, Thu)	7.16m
18	**Emmerdale** (ITV1, Tue)	7.11m
19	**Emmerdale** (ITV1, Wed)	7.04m
20	**Emmerdale** (ITV1, Fri)	6.99m

Week 20: 16-22 May 2011

Pos	TV Series (Channel, day)	Rating
1	**Britain's Got Talent** (ITV1, Sat)	10.77m
2	**Coronation Street** (ITV1, Mon)	9.86m
3	**Coronation Street** (ITV1, Mon)	9.75m
4	**EastEnders** (BBC One, Mon)	9.69m
5	**EastEnders** (BBC One, Tue)	9.59m
6	**EastEnders** (BBC One, Fri)	9.03m
7	**Coronation Street** (ITV1, Fri)	8.94m
8	**Coronation Street** (ITV1, Fri)	8.86m
9	**EastEnders** (BBC One, Thu)	8.62m
10	**Coronation Street** (ITV1, Thu)	8.61m
11	**The Apprentice** (BBC One, Wed)	8.10m
12	**Emmerdale** (ITV1, Mon)	7.51m
13	**Doctor Who** (BBC One, Sat)	7.35m
14	**Emmerdale** (ITV1, Thu)	7.27m
15	**Emmerdale** (ITV1, Tue)	7.19m
16	**Emmerdale** (ITV1, Wed)	7.12m
17	**Emmerdale** (ITV1, Fri)	7.06m
18	**Emmerdale** (ITV1, Thu)	6.79m
19	**BBC News** (BBC One, Sun)	6.70m
20	**Vera** (ITV1, Sun)	6.35m

All figures © BARB www.barb.co.uk

GALAXY FORUM

DOCTOR WHO
BIRTHSHOCK!

Tales of the TARDIS, dealing with deadly doubles, and River Song's secret finally revealed – it's your letters!

Loads to get through this month, beginning with your thoughts on Neil Gaiman's story, *The Doctor's Wife*...

THE TROUBLE AND STRIFE

I absolutely adored *The Doctor's Wife*! Suranne Jones was brilliant as the TARDIS/Idris and the dynamic between her and Matt Smith was just wonderful. The script captured so well the tender and very loving relationship that the Doctor has with his beloved timeship. Kudos, Mr Gaiman! Kudos!

NIKKI WARD FACEBOOK

The word to sum up *The Doctor's Wife* is 'strange.' It's an understated gem that could creep into quite a lot of people's 'favourite episodes' list.

DECLAN LYNN FACEBOOK

Idris – push, don't pull!

What a gorgeous episode. Recently, the series has been reluctant to show anything except the main control room, so I loved seeing the corridors of the TARDIS. Seeing Tennant's old control room was a treat too! I hope Neil Gaiman writes more stories for *Doctor Who*!

BREE PERRY MARYLAND, USA

TEXT IN!

Message us from your mobile!

- **DAVID PERRY** The Watcher is right (DWM 435) – names can be dodgy. Just imagine if the Doctor's daughter got married to Steven Taylor!
- **ELENA** It's quite annoying when people moan about Doctor Who being too scary and then slagging it off when it's toned down a little!
- **DAVID MARTINDALE** Who else thinks a spin-off of Madame Vastra & Jenny would be as brilliant as the Big Finish audio series *Jago & Litefoot*?
- **MARK HIGGINBOTTOM** Sarah Jane might be no more on televisual land but she will always live on in my daughter, whom I named her after. And my son is called Adric, too!
- **JONI DOWNS** Don't worry about spoilers on fan forums, be wary instead of 'friends' who'll text you River's identity during wedding receptions. Still – a mind-blowing episode!

Send your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: [illegible]

I wasn't overly impressed with *The Doctor's Wife*. I loved Matt Smith as much as ever, and Suranne Jones was great, but it seemed like an excellent concept in search of a narrative thread. I found the TARDIS/Doctor dialogue fairly amusing, but I definitely didn't find the end as moving as some others did. And I just hope that Steven Moffat stops killing Rory! I shouted, "Not again!" at the screen when I saw his latest 'death', as I imagine quite a few others did.

DAVID PEARCE FACEBOOK

Surely the 'PULL TO OPEN' sign refers to the telephone and not the doors themselves? The actual box itself was only for use by the police.

JULIAN CHARLES MURPHY FACEBOOK

The Doctor's Wife was modern *Doctor Who* for a contemporary audience; and yet, without feeling in any way alienating, it managed to say more about the history of the series than perhaps any episode to date.

Neil Gaiman has proven that *Doctor Who* can be about its own history without disappearing up its own vortex, and we can only hope that he's asked to write for the series again.

PHIL PERRY BIRMINGHAM

For me, *The Doctor's Wife* didn't hang together that well. I didn't care about Auntie and Uncle, and Suranne Jones basically played a female version of Matt Smith. Also, the Doctor's flirting is starting to get on my nerves, even though I am not one of these fans who can't handle the concept of the Doctor having desires.

JAMES SLOAN EMAIL

The Doctor meets Emelia Rumford... née Pond?

STAR LETTER

I've got an idea. Or it could be a good guess. We've seen River Song's life out of sequence. And I think we've had something similar with her mother. We've seen Amy as a little girl and as a young woman... and my theory is that without realising it we've also seen her at another stage in her life.

I think Amy is a young Emelia Rumford, as seen in the 1978 story *The Stones of Blood*. Here, Emelia recognised the Doctor as someone she'd met before. She's also an expert in stone circles (Pond having been inspired when she visited Stonehenge in *The Pandorica Opens*).

I reckon Rory's not long for this world (again), so maybe many years after she's widowed and has left the TARDIS, Amy marries again, this time to a Mr Rumford. She lives to a ripe old demented age out in the sticks and one day runs into the Fourth Doctor, Romana and K9...

Tell me I'm right and this is a big wibbly-wobbly story arc going back all the way to the 1970s?!

GRAHAM WATSON EMAIL

You're wrong. Probably. That said, your letter still wins you a copy of the new audio adventure *The Lost Stories: Animal*, out now from Big Finish, price £14.99.

An absolutely fantastic episode! I loved how the asteroid was very reminiscent of the junkyard from the very first episode, *An Unearthly Child*. Being a massive fan of the 1960s era, I also noted how the mind game scenes inside the TARDIS corridors were similar to that of *The Celestial Toymaker* and the trickery that is played on the Doctor's companions. This blend of old ideas mixed with new ones was a pleasure to watch and made for an intriguing and exciting episode.

GARETH RAINSFORTH CHESTER

ACID REMARKS

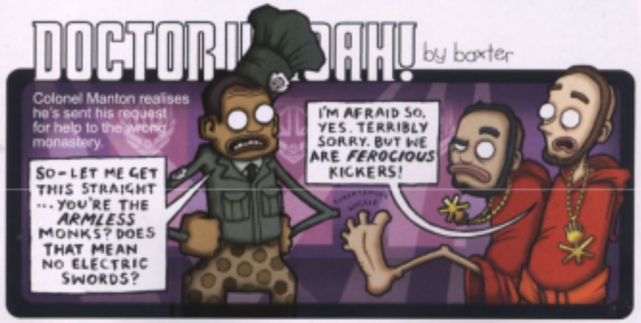
I don't know about anyone else but I was absolutely terrified by *The Rebel Flesh*/*The Almost People*. Acid leaks everywhere, the creature Jennifer transformed into... and the fact Amy wasn't Amy at all! I don't think I have ever made as many squealing noises in my life whilst watching the television!

Kudos to writer Matthew Graham, for producing a brilliant script that was witty, fast paced and terrifying!

EVIE CLIFTON EMAIL

Loved it! Loved it! Loved it!

The Rebel Flesh and *The Almost People* had suspense, seriously creepy scenes (particularly the twisting head of Ganger-Cleaves) and the surreal idea of living doppelgängers who seek a life of their own.


DOCTOR WHO DAH! by baxter
Colonel Manton realises he's sent his request for help to the wrong monastery.
SO – LET ME GET THIS STRAIGHT ...YOU'RE THE ARMLESS MONKS? DOES THAT MEAN NO ELECTRIC SWORDS?
I'M AFRAID SO, YES. TERRIBLY SORRY. BUT WE ARE FEROCIOUS KICKERS!

SEND YOUR LETTERS TO... Galaxy Forum, *Doctor Who Magazine*, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit our Facebook page at www.facebook.com/doctorwhomagazine

It was obvious that a Doctor Ganger would surface, but that's great as it gave Matt Smith another way to portray his incarnation. Arthur Darvill as Rory got to shine in this episode too, although I would now question his marriage to Amy after his insistent worry over Jennifer...

PHILLIP ARCHER LONDON

So, according to *The Almost People*, Jimmy is arbitrarily allowed to be a father to a dead man's son, Cleaves and Dicken become human just by standing inside the TARDIS, and Gangers can, without any warning or precedent, turn into the *Cloverfield* monster wearing a bad Cher wig?!

NICK PEAT FACEBOOK

The best twist wasn't any of the, "Oh Look! Amy's a Ganger..." fluff at the end (I'd come to that conclusion a week ago and was secretly hoping it would be less obvious than that), it was that the two Doctors had done a little switcheroo to test Amy's reaction... That was nice.

ANDREW TOMLINSON FACEBOOK

Why did Jen decide to turn into a giant spider monster at the end? What was she hoping to do besides stretch the CGI budget?

ANDREW WILLIAMS FACEBOOK

The killing off of Ganger-Cleaves and Ganger-Doctor bordered on the outright incompetent in terms of execution. The only accidentally redeeming element was the humour of seeing Matt Smith manfully struggling with trying to look like he's desperately only barely keeping a door closed against a giant monster, holding an unbelievably drawn out conversation, stopping for random hugs and unable to cross the ten feet to safety all at the same time. Never before in the field of human acting has one man done so much to make something so dull look so exciting. (Well, not since Colin Baker in *The Trial of a Time Lord*, anyway).

PETER NOLAN FACEBOOK

The Doctor – inspiring the name of medics across the galaxy!

I've got a tenner that says Amy is going to slap Rory when she finds out he's been with another Amy.

CHRISTOPHER GROUNDS FACEBOOK

DURING THE WAR...

I really enjoyed *A Good Man Goes to War*. It had fabulous production values and a well-written script. It made me realise why I have loved *Doctor Who* so much over the years: it is the celebration of the outsider. Who else could put together an army of outsiders – Dorium Maldovar fat and blue, a gay lizard, Sontaran nurse, etc.

FARDELS BEAR YORK

Doctor Who has finally sparked discussion in the playground! For the first time in years at my school, it has been discussed throughout the week. This has never happened before! People keep asking me whether I knew who River Song was or why the astronaut killed the Doctor. And do you know what my answer to every question has been? "I haven't the foggiest idea!" Whatever the truth, the series is pure brilliance. The thing that *Doctor Who* does best is the unknown.

KATIE GRIBBLE (16) NORTHAMPTON

Sadly, *A Good Man Goes to War* just failed to deliver. Instead of just concentrating on the mighty threat of Kovarian leading an army of genuinely scary monks and the clerics, we also got the Doctor calling on others to help. Silurians... in space? What?! (Did he go back and wake up an entire army and then reason with them?) A Sontaran nurse? Funny, but undermines what we know about Sontarans.

Still, the episode was good, but personally I'd have preferred a budget-constrained piece without all the old monsters appearing. Madame Kovarian (played superbly by the ever-wonderful Frances Barber) was totally underused here and I'm hoping she returns in the next episode. Here is a character who could go down as one of the best *Doctor Who* villains ever...

JUSTIN THOMAS MANCHESTER

Nice to know that we get our word 'doctor' from the Doctor. Now all we're waiting for is the thousands of other Time Lords who have inspired other languages' words for 'healer', called Arzt, Iatrós, Médecin, Lege, Meddyg, etc...

OLLIE SAYEED (15) EMAIL

@DWMtweets

Join other DWM readers on Twitter!

- **@craigrogers** Very amused by the 'spoiler' I was led to on page 82 of DWM 435. Hilarious. And also very annoying.
- **@Missadric2** Another fantastic issue! I always look forward to reading the comic and love Dan McDaid's artwork.
- **@franzseabrook** Welling up again reading the lovely & touching tributes to Lis Sladen. Moving stuff.
- **@BarnabyMoon** Hartnell's Doctor in *The Chase* saying he'll miss Ian and Barbara still chokes me up every time I see it. *Doctor Who* at its best.
- **@paul_bowler** A Silurian warrior babe stalking Jack the Ripper in Victorian London? What are you waiting for, Moffat? Start writing!
- **@clickclickdrone** Just found out that I have an Amy Pond where I work! Does she get special treatment when she wants to see the doctor?
- **@loveGApromise** I watched *The End of Time* last night. Gets me every time when David says 'I don't want to go!' But I also get excited for Matt! Xx

Add #dwmgalaxy to your Tweet, if you want to be included in the next issue!

The Stevie Wonder line: best joke on *Doctor Who*, ever.

MARK LANE LONDON

Amy is wrong: Melody Pond doesn't sound like a super-hero. She sounds like an Ann Summers representative – presumably flogging hallucinogenic lipstick. I see Melody's inherited her mum's fondness for hitting on the Doctor – like mother, like daughter! But if I'm honest, I found River sufficiently intriguing when she was just a spectre from the Doctor's future. Tying her in so closely to Amy's ponderous (eyethankyou) story arc reduces her in my eyes.

MALCOLM STEWART EMAIL ►

"Er, sir? Your signature... do you really spell your name 'Ellysten'?"

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR MR WATCHER,
Help! I'm confused. I always thought that the Brigadier spelt his first name 'Alastair', with an 'a', as appears in your marvellous column on page 98.

However, my editor insists that it should be 'Alistair' with an 'i'. Which is the correct version, and why?

FRUSTRATED SUBEDITOR TUNBRIDGE WELLS

DEAR FRUSTRATED SUBEDITOR,
Ah, if only I could give you a cut-and-dried, black-and-white answer, but life isn't that simple. All we can do is examine the facts in this vexatious case. The Brigadier's first name has never been spelled out on screen in *Doctor Who* itself, so our first port of call must be the original paperwork. The earliest document to give the Brig a first name was the 1972 book *The Making of Doctor Who*, while the first on-screen mention came two years later, in *Planet of the Spiders*. Both the *Making of* book and the *Spiders* script spell the name 'Alastair' with an 'a', so there can be no reasonable doubt that this was originally the 'correct' spelling.

The original Target books followed suit, with 'Alastair' appearing in the novelisations of, among many others, *Planet of the Spiders* and *Robot*. Things began to get more complicated in the 1980s, when fan literature began to favour 'Alistair' with an 'i' – and by 1983 it was chaos, with the novelisation of *Mawdryn Undead* going with 'Alistair' while the book of *The Five Doctors* stuck with 'Alastair'. Gradually the 'i' spelling gained ascendancy in comic strips and spin-off books. It'd be easy to dismiss it as plain wrong were it not for the fact that, eventually, the 'i' spelling made it to the screen, albeit not in *Doctor Who* itself: in the closing credits of *The Sarah Jane Adventures* two-parter *Enemy of the Bane*, the character is named as 'Sir Alistair Lethbridge-Stewart'. So, having appeared on screen, does 'Alistair' automatically become the 'correct' version? Well, you've just got to take your pick. There really is no easy answer.

And by the way, don't even get me started on the hyphen in 'Lethbridge-Stewart'. That comes and goes with a gay abandon that makes Dodo's accent seem like a rock of stability. Yours, right out of time and space,

THE WATCHER BARNET BY-PASS

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

See the Brig in one of his lesser-known adventures from 2000 as he prepares to congratulate Clare Short on becoming the new Doctor Who! Search YouTube for: **Harry Hill Brigadier**

Doctor Who meets Anime in an inspired fan-made video featuring the Third Doctor, Daleks and Cybermen. Ideal for lovers of Venusian Aikido! Search YouTube for: **Doctor Who Anime**

"I like the best

The Falsetto Sock Puppet Theatre sing about the first ten Doctors in this catchy calypso made for Children in Need in 2008! Search YouTube for: **Falsetto Sock Doctor Who Song**

Discover what part Dalek Caan played in the genesis of the new paradigm of Daleks in this impressive piece of amateur CGI. Search YouTube for: **The Dalek That Time Forgot**

In a bunker towards the end of World War Two, the *Führer* discovers the name of the next episode of *Doctor Who*... Search YouTube for: **WhoReviewCentral Kill Hitler**

◄ I don't care about River Song and all that, I want to see more of Vastra and Jenny! A Silurian and a maid solving mysteries in Victorian London! That'd make a great spin-off...

JACOB WILDE EMAIL

DOCTOR OF DEATH

Something about the Doctor making an unprovoked against someone (even if it is the Cybermen) just seems... wrong somehow. Don't get me wrong, I hate it when the Doctor gets all preachy about "violent humans" when there's clearly no other form of defence open to them, but even the no-second-chances Tenth Doctor in *The Next Doctor* offered to take the Cybermen elsewhere to live in peace before he was forced to destroy them.

LAURIE McHALE EMAIL

Throughout this series I've been a bit concerned about the Doctor's apparent lack of morality – for instance, turning a blind eye while River guns down the Silence in a frenzy of slaughter in *Day of the Moon*, then massacring a load of Cybermen just to make a point. Is he slowly turning into the Valeyard?

JULIAN THORLEY FACEBOOK

DIVIDED OPINION

So was that it? Was that really the 'game-changing' cliffhanger we had been waiting for ever since it had been announced that the 2011 series would be split into two halves? Does anyone else feel flat at having to wait a few months for the next episode without there really being any good reason to have to wait for it? Am I the only person who thought the ending of *The Almost People* would have been a far more exciting way to have the series split in two?

GAVIN NOBLE HUDDERSFIELD

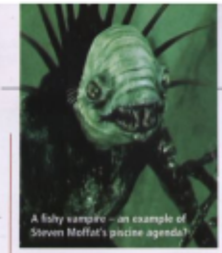
The most shocking, surprising and daring reveal at the end of this episode wasn't River Song's identity being revealed (shocking, surprising and daring though that was) – it was that the next episode will be called *Let's Kill Hitler*! Moffat wasn't kidding when he said in **DWM** 433 that he wanted slutty titles, was he? Those three mad, outrageous words make me want to see Episode 8 now!

ANDREW PHILIPS READING

SOMETHING FISHY?

I was talking to my sister just before *A Good Man Goes to War* was broadcast, and one of the main things I said was, "I bet you that at some point, fish will be mentioned." And then came the Doctor's conversation with Madame Vastra, including the line, "It's all running about. Sexy fish-vampires and blowing up stuff." What is happening? Pretty much every episode of *Doctor Who* since *The Eleventh Hour* has involved some sort of fish reference. Is something going on here? Or is it just the overactive imagination of an overwhelmingly obsessive Whovian?

MELISSA SEARLE (16) AXMINSTER



A fishy vampire – an example of Steven Moffat's piscine agenda?

DOCTOR IN THE DALES

I fear Pete McTighe is not alone in sneaking *Doctor Who* references into soap scripts [*see last issue's Galaxy Forum – Ed*]. I remember a period in the 1990s when mysterious things would happen in *Emmerdale* – like Scott Windsor getting a job working for a computer company called Thinktank. His boss was called Miss Winters! I remember a fair few names in the closing credits that wouldn't be unfamiliar to readers of this magazine. Could the two be connected...?

PAUL SHIELDS MANCHESTER

DEAR JOHN...?

A big hurrah for the Watcher and his wonderful trivia titbits, funny observations and reverent irreverence. But what was that I read in **DWM** 435's *Wotcha!* about us never learning Sergeant Benton's first name?

I remember reading in an old **DWM** (230, to be precise) that John Levene and Terrance Dicks had agreed it was John, and although never used on the telly, it eventually turned up in the 1987 BBV spin-off *Wartime*! And don't give me that old flannel about canonicity; if the legendary Sir Terrance Dicks – the man who turned the words "so you see" into a brilliant DVD extras drinking game – says it's John Benton, then it's John Benton and that's good enough for me! But we'll forget that nonsense about him being a second-hand car salesman, yeah?

PHILLIP MADELEY EMAIL

GOOD COMPANIONS

With the latest television series now over (for a brief while at least), I think that now is as good a time as any to sing the praises of the fifth season of *The Companion Chronicles* audios from Big Finish. Quite simply, it's been the strongest season yet (and given that the last one included the brilliant *The Suffering* and *Solitaire*, that's no easy task). From the extremely moving prose of *Find and Replace* and *The Cold Equations* to the perfectly-rendered genre romps that were *The Invasion of E-Space* and *A Town Called Fortune*, these past 12 releases have shown a range at its very best. Congratulations, and many thanks, to all involved.

NICK MELLISH EMAIL

BRING HIM BACK NOW!

Okay, I've waited absolutely *ages* now. Is it autumn yet?

PAUL F COCKBURN GLASGOW

Not quite! See you all next time... **DWM**

ON THIS MONTH... 15 YEARS AGO

It's July 1996 and DWM 241 pays tribute to a sadly departed star from the UNIT years...

"I like the best of everything!"
Jon Pertwee
The final interview

PERTWEE REMEMBERED

Jon Pertwee

Jon Pertwee, the man who played the Third Doctor, died on 20 May 1996, just a week before the Paul McGann TV Movie made its British début on BBC1. Leading the tributes in **DWM** was fellow *Doctor Who* star Nicholas Courtney...

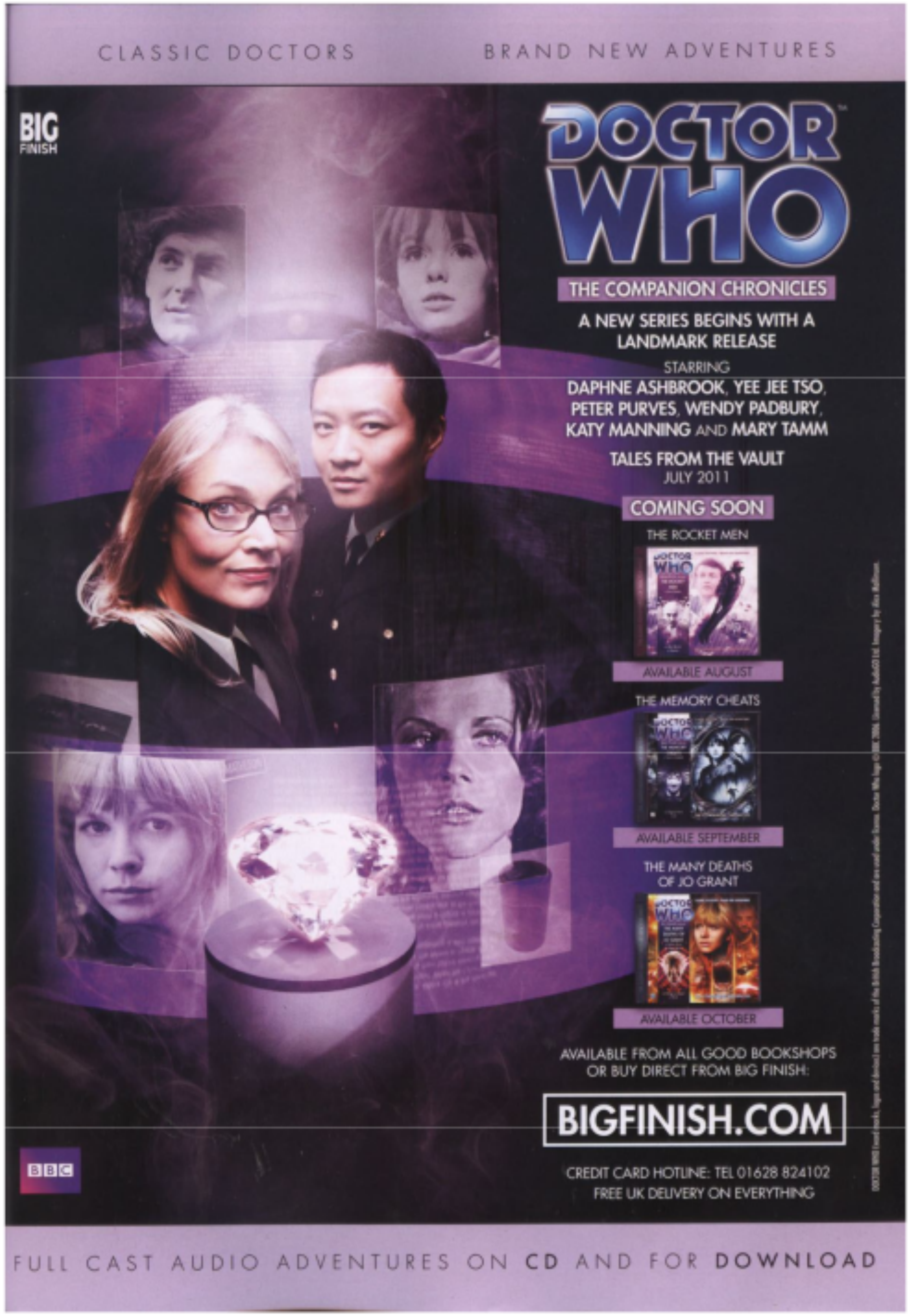
"There was one thing that Jon did for me for which I am particularly pleased," recalled Nick. "Until I became involved with *Doctor Who* I had always tended to be a very private person. I still like to retain a little of that privacy. But Jon encouraged me to start performing at private functions – such as the opening of fêtes, giving press interviews – which led in time to going to conventions and talking to audiences. I could then appear on a panel – talking sometimes for an hour and a half in one session – or chat to fans in autograph queues. All these things are very good for one's self-confidence, and all actors need their self-confidence boosted from time to time..."

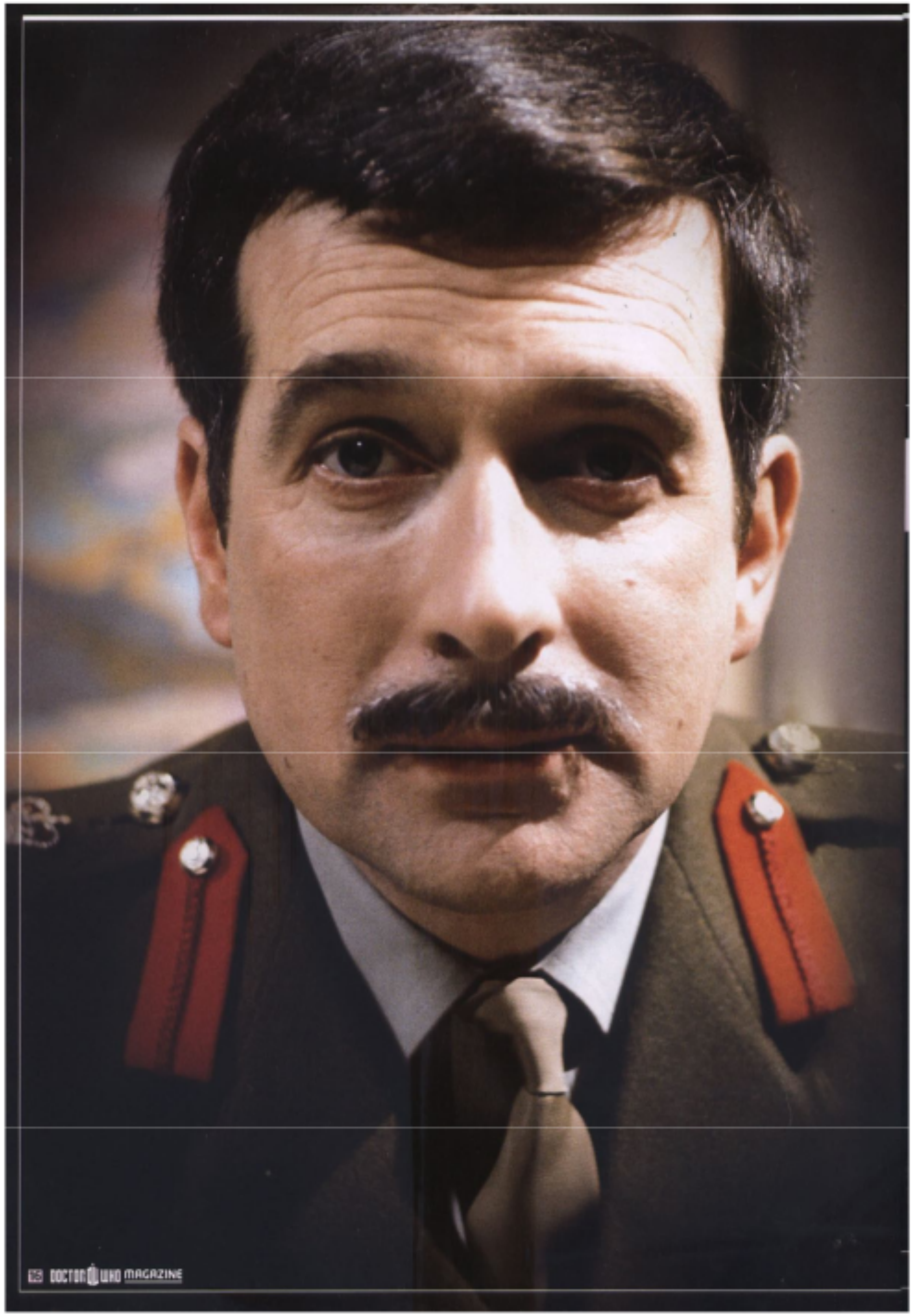
LAST WORDS

DWM 241 was privileged to feature the last ever interview with Jon, in *Out of the TARDIS*. When asked 'What would you like written on your gravestone,' Jon replied modestly, "Well, I tried."

DEATH OF ACE!

Readers were stunned by another death – this time fictional – in Part Four of the comic strip, *Ground Zero*, written by Scott Gray and illustrated by Martin Geraghty. Breaking away from the continuity of Virgin's *New Adventures* books, Ace met a heroic end, dying in the Seventh Doctor's arms. The poor old Doctor lost the handle of his umbrella, too – but sadly, no-one ever seems to mention that.


CLASSIC DOCTORS BRAND NEW ADVENTURES
BIG FINISH
DOCTOR WHO
THE COMPANION CHRONICLES
A NEW SERIES BEGINS WITH A LANDMARK RELEASE
STARRING
DAPHNE ASHBROOK, YEE JEE TSO, PETER PURVES, WENDY PADBURY, KATY MANNING AND MARY TAMM
TALES FROM THE VAULT
JULY 2011
COMING SOON
THE ROCKET MEN
AVAILABLE AUGUST
THE MEMORY CHEATS
AVAILABLE SEPTEMBER
THE MANY DEATHS OF JO GRANT
AVAILABLE OCTOBER
AVAILABLE FROM ALL GOOD BOOKSHOPS OR BUY DIRECT FROM BIG FINISH:
BIGFINISH.COM
CREDIT CARD HOTLINE: TEL 01628 824102
FREE UK DELIVERY ON EVERYTHING
BBC
FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD



SPLENDID CHAP... ALL OF HIM

Nicholas Courtney, the actor who will forever be remembered for his brilliant portrayal of Brigadier Lethbridge-Stewart in *Doctor Who*, died on 22 February 2011, aged 81. Over the next 30 pages, Nick's friends and colleagues pay tribute to him. Our journey begins at Golders Green...

A personal tribute by **NICHOLAS PEGG**

There's quite a crowd gathering in the courtyard outside Golders Green Crematorium. It's a crisp morning in the first week of March: no longer winter, but not yet spring, and despite the bright sunshine it's absolutely freezing. Coats are being hugged tight, collars are being turned up, scarves are being adjusted. Gloved hands are rubbing together, and chilly toes are wriggling in freshly polished black shoes. Puffs of frozen breath hang in the air.

There are smiles everywhere. Those curious smiles that you only see at funerals: the generous, tentative, happy-sad smiles that pass at a respectful distance between friends and strangers alike, as they come together to say goodbye to the special person they all have in common.

Among the crowd there are greetings and hugs and small talk, as families and friends connect. And among those families, there's one you and I know well. Sylvester McCoy chats with Colin Baker. Frazer Hines puts a supportive arm around Wendy Padbury. Richard Franklin's here, and Stephen Thorne. There's Gary Russell, and Tom Spilsbury, and Ed Stradling, and Jeremy Bentham. Teeth chattering with the cold, we say the things that people say before funerals, things both utterly banal and utterly sincere. Lovely to see you. What a sad day. Let's give the old boy a good send-off.

Inside, the chapel is packed. It's something of a dutiful cliché to report 'standing room only' at a beloved friend's funeral, but today it's absolutely true. I squeeze into a pew with Barnaby Edwards and Nick Briggs. Right in front of us is Harry Landis, until recently the President of Equity, the actors' union. Behind us is Toby Hadoke. Just over there is Ian Levine. All of human life is here.

A young Nicholas Courtney performing his beloved Shakespeare

It's a happy funeral: the best kind. There are solemn thoughts and emotional tributes, but there are also irreverent anecdotes and big laughs, and along the way a couple of hilarious fluffs which are received in good spirit by all. The hymns are well chosen, and there's none of that timid, non-committal congregational mumbling of which we Brits are sometimes guilty: *Jerusalem* and *He Who Would Valiant Be* are sung with unrestrained gusto. Everyone present seems determined to raise the roof, regardless of virtuosity (bellowing from a nearby pew is a voice which more than makes up in enthusiasm what it lacks in tunefulness, and over the course of the service eyes begin to dart back and forth until whole gaggles of complete strangers have silently bonded in secret delight).

There are some fine readings, and a beautiful performance of 'Fear no more the heat o'the sun' from *Cymbeline* sung by Lindsay Richardson, and heartfelt addresses from friends and family, including Nick's son Philip. But of all the tributes we hear today, the one I find the most touching – and, I suspect, the one that would have made Nick the happiest – is a reading from *Hamlet*, delivered by Luke and Christopher Xuereb, the teenage grandsons of one of Nick's oldest friends. The boys are clearly nervous, but they're just as clearly determined to play their part and do a good job. Nick would have been thrilled to hear them read anything by his beloved Shakespeare, but the particular choice of passage couldn't have been more appropriate. It was a great favourite of Nick's – I remember discussing it with him on more than one occasion – and I'm going to reproduce it here. It's a famous speech that comes near the beginning of the play, when the courtier Polonius gives some fatherly advice to his son, Laertes, who is about to board a ship to France:

Yet here, Laertes? Aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stayed for. There, my blessing with thee.
And these few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them unto thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade. Beware
Of entrance to a quarrel, but being in,
Bear't that th'opposed may beware of thee.
Give every man thine ear, but few thy voice.
Take each man's censure, but reserve thy judgement.
Costly thy habit as thy purse can buy,
But not expressed in fancy; rich, not gaudy,
For the apparel oft proclaims the man,
And they in France of the best rank and station
Are of a most select and generous chief in that.
Neither a borrower nor a lender be,
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell. My blessing season this in thee.

Nicholas Courtney adored Shakespeare – he called him 'the governor' – and he cherished not only the beautiful, dextrous language of our greatest dramatist but also his penetrating wisdom. As I listened to the boys reading the Polonius speech, I found my thoughts wandering back across the years to one of my earliest conversations with Nick. It might even have been our first ever proper conversation. I can't honestly remember. It certainly took place in a bar – one of many – and I'm fairly sure it was at the Adelphi Hotel in Liverpool. But wherever it was, we were talking about Shakespeare. Nick brought up the subject of the Polonius speech, and we ended ►

'Nicholas Courtney adored Shakespeare, and cherished not only his language, but also his wisdom.'

NICHOLAS COURTNEY

◄ up discussing it at some length. At the time I was an English Literature student in my first year at university, and I have no doubt that I was brimming with all the long words, dogmatic opinions and insufferable self-confidence of an eighteen-year-old who desperately wants to be taken seriously. But if Nick found me pretentious, he certainly didn't show it. Of course he didn't, because here's the rub: Nick didn't just admire Shakespeare. He took Shakespeare to heart. In all my life, I don't think I have ever met anyone who heeded Polonius' advice more openly, more wholeheartedly, more fearlessly than Nick Courtney. He put that speech into practice and he lived his life by it. As I discovered in that hotel bar, and later in countless others, Nick really did give every man his ear. It was one of his finest qualities. It was what made him so approachable, and why he was able to become such a genuine friend to so many of us.

Being a self-important teenager with a stud in my ear, an attitude in my head and an English A-level recently tucked under my belt, I thought I had Polonius' number. I remember explaining loftily to Nick that the really important thing about the speech is its staggering hypocrisy: as the play unfolds, we quickly discover that Polonius is, to say the least, a compromised character: he's a waffling windbag, a foolish meddler, a ruthless exploiter, a fawning sycophant, a disastrous misinterpreter of events – a 'wretched, rash, intruding fool' as Hamlet himself puts it – who blatantly, systematically fails to follow a single word of his famous advice to his son. Nick waited patiently as I unloaded all of this brilliant insight, and then he said, with the utmost kindness, "Well, yes, of course, obviously. That goes without saying. But that doesn't stop it being the very best advice a father could give to his son."

And of course, he was absolutely right. Polonius might be a steaming hypocrite, but that's a separate matter: taken in the abstract, his words to Laertes are uncontestably wise and profound. This, as I was still in the process of learning to appreciate at eighteen, is precisely the sort of complexity that makes Shakespeare such a great writer. Nick already knew it well. I was fortunate to have some brilliant teachers at university, but not everything I learned came from their lectures and seminars. Some things I learned from Nick, at three o'clock in the morning, over yet another whisky and ginger. And I know I'm far from alone in that.

While we're on the subject, it would be a dereliction of duty to omit mentioning that Nick enjoyed a drink: and although he was neither a borrower nor a lender, his generosity was such that he always insisted it was his round. "But Nick, you bought the last one," you'd assure him. "Oh, all right, let's compromise – you can go to the bar, but I'll pay," he'd say, proffering a twenty-pound note. The obvious joke about 'Five rounds rapid' was heard on more than one occasion.

Of course, these aren't experiences unique to me. We all have our memories of Nick, whose capacity for friendship was open to all. It was a friendship felt throughout the great, wide community of *Doctor Who* and its fans. Unfailingly loyal, constant and warm-hearted, Nick was for decades the life and soul of the convention circuit, which was where I first encountered him. Long before I was either an actor or a student, I was a schoolboy who hung on Nick's every word in the interview tent at 1983's Longleat Celebration. I first shook his hand the following year at a smaller convention in London; I was sixteen, and to this day I can recall with the utmost clarity that at least one other star on the same panel was flicking autograph books back to their owners while barely glancing upwards or making eye contact. Nick wasn't like that at all. Nick smiled warmly and shook our hands and spoke personally to each and every one of us, and that made us feel special. More to the point, it meant that he was special too. Nick's way with people made him special, special in a personal one-to-one way, special to thousands of fans all around the world. It's no wonder he was so adored.

In friendship as in all else, Nick was happy to be guided by Polonius: those friends he had, and their adoption tried, Nick grappled them unto his soul with hoops of steel. He was fiercely loyal to his family and friends, and would robustly defend them against ignorance or spite if ever it reached his ears. Nick was famed for his genial good spirits, but he was no pushover: if people dealt with him dishonourably, he would give as good as he got. Beware of entrance to a quarrel? Certainly. But if circumstances demanded it, he was more than capable of bearing it, that th'opposed may beware of him. Nick was not a man who made enemies, nor was he a particular fan of bitchy gossip. But he was a man of firm opinions, and... well, I could tell you a few stories. Only I'm not going to. Give thy thoughts no tongue, says Polonius, nor any unproportioned thought his act. And that was Nick through and through.

Those who knew Nick well were familiar with his many personal kindnesses, his Christmas cards, his phone calls. Others will have their own particular reasons to be grateful for his friendship: for my part, I'll always remember Nick as an unstinting source of encouragement throughout my years at university and drama school: whenever we sat down for a chat, often at the conventions which I began to compere in my student days, he would make a point of asking me how things were going. And he wasn't just paying lip service; he genuinely wanted to know. From personal friends to star-struck fans, and all points in between, Nick had the wonderful ability to treat everyone with equal and absolute respect. In those days I was a teenager who hoped one day to become an actor, but Nick never spoke to me as if I was a kid with a dream: he spoke to me as if it was only a matter of time before I'd achieve my ambitions and be out there, treading the boards and making my way in the business. It's hard to express how kind that was of him, how empathetic, how generous. By boosting my confidence, I'm quite sure it made a difference. More than twenty years later we'd still be asking each other how things were going, congratulating or commiserating about acting jobs won or lost, comparing notes on directors we'd worked with, regaling each other with anecdotes about mishaps on stage... often over a bowl of soup. Nick was a great lover of soup. When he and Karen came round for dinner, I always made soup. And when Big Finish gave me the opportunity to work with Nick on an audio adventure I wrote called *The Spectre of Lanyon Moor*, I gave him a line about the Brigadier having a penchant for soup. That made him chuckle.

Be thou familiar, but by no means vulgar: again, Nick took Polonius' advice. Approachable, open and friendly he certainly was, but he was also a gentleman of immaculate old-school manners, and his private life was his own. When Nick had problems, as we all do from time to time, he didn't believe in airing them in public. He wasn't the type to let it all hang out, and that's what Shakespeare meant by 'vulgar': he wasn't talking about rude jokes, which is just as well, because Nick knew plenty of those. He was a gifted raconteur whose anecdotes were often uproarious and sometimes downright filthy, and they were unfailingly delivered with lethal comic timing. He was also an extraordinarily talented mimic: he could do a wickedly funny rendition of Anthony Ainley's Master, and would bring the house down at conventions with his spectacularly good impersonation of his old friend Frankie Howerd.

Nick's interview panels were unmissable: he always brought along fresh enthusiasms and new stories – a film he'd just seen, a politician he'd just met, a play he'd lately begun rehearsing – to season the inevitable requests for more familiar anecdotes. Over the years I saw Nick's relationship with the legendary 'eyepatch story' evolve from bafflement ("I don't understand why people keep asking me to tell it – they know it already!") into weariness ("Oh, you're not going to ask me for the eyepatch story, are you?") and, eventually, a kind of contented acceptance that it had become one of the folk rituals of *Doctor Who* fandom. Everyone knew the words, but that wasn't the point: hearing Nicholas Courtney deliver the eyepatch story was like hearing the Pope deliver Mass. Only funnier.

Some actors don't like to meet fans. Not because they're nasty or stand-offish, but simply because walking into a room full of people you don't know requires a certain kind of courage and openness which many actors – scrub that, many *people* – find challenging. Nick wasn't like that at all. Nick adored *Doctor Who* fans as much as he adored *Doctor Who* itself. He was genuinely proud when the *Doctor Who Appreciation Society* invited him to become its honorary president. He loved conventions and he threw himself into them, heart and soul. He was an incredibly good sport, gamely going along with the sometimes eccentric ideas cooked up by event organisers. I remember a convention in Exeter in the early 1990s where someone hatched the bright idea of secretly handing out eyepatches to the entire audience just before the commencement of Nick's interview panel. I was the master of ceremonies at this event, so I took to the stage and primed the attendees on our hilarious jape. Up and down the aisle, eyepatch-sized pieces of black gaffer-tape were ripped from a giant roll and hastily handed along the rows of seats until every last person had one. It went like a dream: Nick arrived on stage to be greeted by the warm applause of a couple of hundred grinning fans, all of them wearing eyepatches. Nick rolled his eyes to the heavens, laughed out loud and then offered the audience his own round of applause. "This thing really has taken on a life of its own, hasn't it?" he chuckled.

An even more preposterous stunt was arranged at a convention in Manchester a couple of years later, and this time Nick was in on the joke. When an audience member put up his hand in the middle of the interview and requested the eyepatch anecdote, Nick completely lost his cool, embarking on a rant about how he'd had it up to here with that damn fool eyepatch story, before finally rising to his feet, drawing a revolver from his jacket and shooting the questioner at point blank range. The gun was loaded with blanks, and the 'fan' was a professional stuntman hired for the occasion. He died in spectacular James Cagney style, blood bags exploding beneath his shirt. The audience was thrilled. Nick played his part to perfection.

And that's something we've barely even mentioned. Perhaps it's so obvious that it doesn't need saying. But let's say it all the same: let's take a moment to remember what a bloody brilliant actor Nicholas Courtney was. Blessed with that deep, oak-smoked voice and that wonderfully expressive face, he was an absolute master of his craft. And he brought a great deal more than those natural gifts to the table: proper acting isn't just about instinct. Honed by years of experience, Nick's technique was dazzlingly good. If his virtuosity as an actor hasn't been very much discussed, then that's precisely because he made it look so effortless. When you watch Nick playing the Brigadier, you don't see an actor fussing about doing lots of acting: you simply see the Brigadier. And that's what the best acting is like. The technique might be invisible, but beneath the surface is a skilled technician, absolutely in control every step of the way. Like many fine screen actors – and I have no hesitation in putting him in the same class as people like Richard Burton and Anthony Hopkins – Nick was possessed of a remarkable ability to tune and retune his performance to exactly the pitch required by a particular scene, a particular plot development, a particular line. His acting was an absolute paradigm of control. On paper, the Brigadier can sometimes be a little two-dimensional. Once in Nick's hands, he was anything but. With a clearing of the throat, a twitch of the lip or an immaculately timed sideways glance, Nick could conjure pathos or humour out of thin air. He brought nuance and humanity to the Brigadier. In short, he brought him to life.

The decades of *Doctor Who* are scattered with examples of Nick's quiet brilliance, and it seems invidious to pick out just one. But take another look some time at the second episode of *Mawdryn Undead*: it's the episode in which the timey-wimey plot splits between 1977 and 1983, and we meet two different Brigadiers. With all the pressures and constraints of studio time bearing down as usual, what Nick achieves in that episode is little short of miraculous. Sure, the set dressings and the costumes and the facial hair are different, but the real gulf between the two Brigadiers can be found in Nick's intensely clever performance: the 1977 Brig is the straight-backed, shipshape, no-nonsense campaigner of old, casting an almost unbearably poignant shadow across the downcast, forlorn, post-traumatic sadness of his 1983 counterpart. There's nothing showy about the way Nick paints these two divergent takes on the character: he doesn't put up great flashing signposts for us. He just delivers the goods, diligently, truthfully and brilliantly. And then at the end of the final episode (pre-filmed on location, and thus shot before any of those studio scenes were even rehearsed – once again, here's an actor who knows what he's doing), Nick takes care to show us that the 1983 Brigadier has now been healed. His delivery of the simple line "Goodbye, Doctor – if ever you're passing..." is one of my favourite moments in the whole of *Doctor Who*: Nick succeeds in making it both sad and celebratory in the same heartbeat, and sweetly emotional without being the slightest bit cloying.

Nobody knew the Brigadier as well as Nick knew him. Like many an actor who lives with the same role for a period of time, he often suggested tweaks to his scripts, keen to ensure that the dialogue remained in keeping with the character he knew so well: "I'd rather have a pint" at the end of *The Dæmons* was one of his, and so was "Here we go again" as Jon Pertwee regenerated into Tom Baker.

I remember another example when we were recording *The Spectre of Lanyon Moor* – and if this particular one seems tiny and trivial, then it just goes to show how deeply Nick cared about getting the Brigadier exactly right. In my script, one of the other characters described the Doctor as infuriating, to which the Brigadier responded: "Oh, he can be, can't he?" When we arrived at this line, Nick looked across the studio and said, with his customary impeccable politeness, "Now, Nick, I've been thinking about this line, and I just can't quite hear the Brig saying it. I wonder if I could possibly change it to 'Oh, he can be. He can be.' I think that's what the Brig would say." And of course, he was right. It was a minuscule change, but a brilliant one: Nick had been living with the Brigadier for decades, and the rhythms and cadences of the character's speech were embedded in his DNA.

Another sign of a really good actor is generosity, and I'm not talking now about buying the drinks. I'm talking about an actor's attitude to his colleagues. Let's not beat about the bush: you know as well as I do that acting is a profession famously riddled with insecurity, rivalry, hierarchy, jealousy, hubris and ego. But not all actors behave like that – and those who do tend not to have particularly long careers. There's another, more widespread side to the acting profession that doesn't get quite as much coverage: the side that's full of kindness, supportiveness, humility and respect. Nick was that sort of actor. As well as being a very fine performer himself, he was not the least bit embarrassed about proclaiming himself a fan of those he held in high esteem. I was there when he first met Paul McGann: the occasion was another Big Finish recording, this time in Bristol for a play called *Minuet in Hell*. The two men's paths had never crossed before. For whatever reason, Paul was running a little late that morning and was the last to arrive in the green room. Nicholas Courtney, thirty years Paul McGann's senior, a respected member of the Equity Council and a man who in his time had worked with Sir Donald Wolfit and Dame Celia Johnson, rose to his feet and shook Paul's hand, saying, "I can't tell you how delighted I am to have this opportunity to work with you. I've been a great admirer of yours ever since I saw you in that marvellous series *The Monocled Mutineer*." Believe me, there are plenty of actors who wouldn't have bothered to say that. But that's what Nick was like. And he was able to be like that because, perhaps even more so than all the rest, he lived by the last and greatest of those precepts set down by Polonius:

This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.

Those wise old words go straight to the heart of our friend Nicholas Courtney. Being true to himself, he was never false to others. I don't think I can offer any better tribute than that.

As Luke and Christopher come to the final line of the speech – 'Farewell' – they look over to the coffin. That's the point at which I surrender and shed a little tear. And as the boys return to their seats, I can't help thinking of one more line from *Hamlet*:

He was a man. Take him for all in all:
I shall not look upon his like again.

We file out of the chapel by the rear exit. Nick's widow, Karen, is smiling and shaking hands and thanking everyone for coming. Outside, the sun is still bright and the air is still chilly, but it's turning into a beautiful afternoon. And spring is on the way: the vast lawn that stretches out behind the chapel is carpeted with thousands upon thousands of crocuses, purple and yellow and white. ■

PHOTOS © ALISTAIR ATKINSON BRODERICK, STUART M HALLIDAY, ALAN JEFFRIES

Nicholas Courtney in 2008.

© PATRICK MULKERN

'Nick's anecdotes were often uproarious, unfailingly delivered with lethal comic timing.'

REMEMBERING NICHOLAS COURTNEY

Nick appeared on-screen alongside numerous Doctors and companions over the years – and became friends with many more off-screen...

Compiled by MARK WRIGHT & MARCUS HEARN

The newly-promoted Brigadier is reunited with Jamie (Frazer Hines) and the Doctor (Patrick Troughton).

FRAZER HINES

JAMIE McCRIMMON (1966-1969)

When Nick joined us for *The Web of Fear* in 1968, we hated him because he was taller than us and more good-looking! We were known at the time as the smallest show on Earth – me, Patrick Troughton and Wendy Padbury – but Nick was very tall and striking, and you immediately got to like him.

He brought strength of character to the *Doctor Who* set. We were all fooling around and joking, but Nick was always very together with it, so therefore the Brigadier kept us all in check – in the rehearsal room and the show itself. We were thrilled to have Nick back with us for *The Invasion* in 1969 – because Pat, Nick and I used to play poker or liar dice in the rehearsal room. On *The Invasion*, the director Douglas Camfield would come into the little green room and ask if we were coming in to rehearse. Nick would reply, 'Oh don't worry Duggie, old chap, we know our lines, we're just finishing our game, I just want to win a few more quid off Frazer, but don't worry, we know our lines.'

We both loved horseracing and we always talked about having a racehorse together in syndication, but sadly we never did. One of the best days I ever had with Nick was when my horse, Joe Sugden, was running at Epsom – *The Sun* newspaper rented it for the day, and I was invited to go as the owner and was allowed to take somebody with me. So I took Nick. It was Epsom Derby day, we were flown by helicopter to Epsom, and a big black limo took us from the helicopter stand to this wonderful room. There was champagne, canapés and lobster, and it was lovely to see Nick enjoy the upper echelons of racing. It was such a wonderful day and I was so glad I was able to share that with him.

I shall miss seeing Nick's little twinkle and I shall miss his gentleness – he never said a bad word about anybody. We all do sometimes, but never with Nick. And everybody loved him, directors and actors alike.

WENDY PADBURY

ZOE HERIOT (1968-1969), AND LATER NICHOLAS COURTNEY'S AGENT

Nick as the Brigadier had that uniform and moustache, which made him utterly gorgeous. When he joined us for *The Invasion* we had masses of fun, we really did – and even in those days, Nick liked to go out for a little tipple – and we'd been friends ever since.

On set, Nick always added a sense of calm. He was extraordinarily professional, and he never got flustered. He was always, in my memory anyway, terribly calm, and never bothered about anything apart from doing his job to the best of his ability, and just getting on with it. It was just lovely when he joined us. And I know Pat and Frazer were thrilled to see him back on *Doctor Who*.

I really got to know Nick through the conventions, to which I was a very late starter. Jon Pertwee had tried getting me to some, but that didn't work. Pat Troughton had just about got me hooked when he very sadly died while at a convention in America, and after that, I always thought that I would never do them. And then [1980s *Doctor Who* producer] John Nathan-Turner eventually persuaded me and took me to a small convention near Wimbledon. Nick was there – and that was actually the first time that I'd seen him for quite some time. He was so very supportive at that very first convention.

Nick was definitely 'the guvnor' of *Doctor Who* conventions. The wonderful thing about Nick was that he absolutely adored the fans and he always had time for them. I'd like to think that I've managed to pick up some of that, because it's important to spend time with the fans at conventions. Nick was exceedingly hard-working at them. It was very important to him never to forget why he was there and to appreciate the fans and their love. Because people *did* love Nick, and he used to sit in the bar and hold court, with a 'Vera Vod' in hand, in the most charming and lovable way. I've never heard anyone say anything untoward about Nick.

When in later years I decided to give up acting and became an agent, Nick approached me at a convention, and asked if I'd represent him. And I said, 'yes I'd love to!' I represented him from then until I retired. I was always very sad that I couldn't get him more radio work, because he had such a wonderful voice.

I'm going to miss him at conventions – in fact, I already have done. I've attended a couple since his death and it doesn't feel the same. It's not right, it's just not. I'm going to miss my birthday cards – he never forgot my birthday. I'm going to miss our chats on the phone since I moved to France. I'm just going to miss *him*. It's always difficult when you lose a good friend. I never thought that he wouldn't be there and it's terribly sad. He adored his wife, Karen, and was very happy in his later life after he'd met her. They had a wonderful relationship and he adored her.

Nick was a mate, and a friend of such long standing, and I miss him terribly.

Wendy and Nicholas appeared at many conventions together.

All in a day's work for the Brig! The Cybermen fall to UNIT forces in *The Invasion*.

The 1970s began with a new group of friends for the Doctor – both Nicholas Courtney and Caroline John became regular cast members.

> "I always enjoyed those scenes where the Brig and Liz didn't see eye-to-eye, although in reality we often shared the same point of view..."

CAROLINE JOHN

DOCTOR ELIZABETH SHAW (1970)

When I joined the cast of *Doctor Who*, Jon Pertwee and I were the new kids on the block. Nick Courtney had already worked with Patrick Troughton, so he was an old hand.

We met during the making of my first story, *Spearhead from Space*. Following the initial filming we went into rehearsals for the studio work, and at the end he casually said, "See you at Evesham." Nobody had told me that there had been a change in production because of strike action, and that we were going to complete the story on location. Going to Evesham made us a closer band, and while I had taken to Nick during the original set of filming and subsequent rehearsal, I grew even fonder of him during the time we spent there.

I think Nick and I worked well together on *Doctor Who*, and it was nice to have a second person to play off other than the Doctor. I always enjoyed those scenes where the Brig and Liz didn't quite see eye-to-eye, although in reality we often shared the same point of view: I remember reading a scene in the Silurians script that said, 'Liz runs into the Brigadier's arms.' Nick and I were in agreement that this was not the way to go, however much we enjoyed each other's company!

In the early 1990s I was finally convinced to attend a convention. I had always been reticent, and in the back of my mind I couldn't help remembering Nick telling me about the time he arrived at an American airport to be confronted by a group of women all dressed as the Brigadier – complete with stick-on moustaches. It did flash through my mind that I could be met by men dressed as Liz Shaw, clad in mini-skirts and high-heeled boots!

Caroline John with Nick Courtney and Jon Pertwee in *The Ambassadors of Death*.

However, my worries were unfounded, and one of the nice things about attending conventions was the chance to catch up with people like Nick. I remember how he'd often declare his arrival at those events with a cry of "The Brig's here!", referring to himself in the third person. Sometimes he'd be accompanied by his wife Karen, and we'd always find time for a catch-up, often continuing where we'd left off. The laughs would flow freely.

Nick had a lovely sense of humour, and wasn't averse to sending himself up at times. Let's not forget it was he that infamously caused John Levene, Jon Pertwee and myself to corpse during *Inferno*, when it had been our intention to catch *him* out by wearing eyepatches. It was a story he later enjoyed telling at conventions.

Several years ago I was thrilled when the Heritage Foundation asked me to be part of the celebrations for Nick's fiftieth year in showbusiness. I felt very pleased to have been a part of those 50 years, and we had a wonderful time in the company of a marvellous actor and a thoroughly lovely person.

That's how I'll remember Nick – as a marvellous chap and one of our English gentlemen. He'll be much missed.

PETER PURVES

STEVEN TAYLOR (1965-1966)

Like so many, I was saddened to hear of Nick's death. I worked with him on *The Daleks' Master Plan*, of course, and he was both good company and a good actor in the part of Bret Vyon. And later, his Brigadier was definitive. Whenever I met him – which wasn't often – at the occasional convention, he was always welcoming and friendly. Nick had a sparkling ready wit, and a twinkle in the eye, that made our gatherings really good fun.

He will be missed by a lot of people.

DERRICK SHERWIN

SERIES WRITER AND PRODUCER (1969-1970)

Few of us will achieve the kind of fame in our short lives that the world will hear about. The most we can hope for is that those we meet in life will remember us with affection and hopefully respect. Nick Courtney was known by me before *Doctor Who* and I had a huge respect for him as an actor. He was a good chap and contributed enormously to my creation of UNIT. I'm sure that apart from his family and close friends, all the people who are fans of the *Who* will miss him. As one of the oldest living producers and writers of *Doctor Who*, I certainly remember him with affection and respect. May his memory live on.

JOHN LEVENE

CORPORAL/SERGEANT BENTON (1969-1976)

I first met Nick back when I was a young actor and hadn't yet made my name, appearing in *The Web of Fear* as a Yeti. I remember seeing not only Patrick Troughton and Frazer Hines, but Nicholas Courtney, too. Nick reminded me of what you'd call a real actor. He always impressed me with the way he played the part and the way he acted even before I got to really know him.

I was a Cyberman in *The Invasion* for two episodes, and then I ended up as Corporal Benton of UNIT. I always looked to Nick as the pillar of fine acting. He dissected every scene and did everything in a perfect way. His artistic generosity did me a lot of good, and he was always there, as indeed Jon Pertwee and Roger Delgado were, for any help I needed morally or professionally. Nick was very important to me in the early days.

My happiest memories of Nick are mainly to do with food! There were many times where we would sit together in a cold damp caravan, on location, eating our soup. Two men, playing these tough characters, and yet loving a bowl of soup and apple pie and custard, sitting under a dripping ground sheet in a quarry somewhere. And he'd always give me a hug after we'd finished recording. I loved that warmth and camaraderie. Warm and gorgeous moments, like sitting by the fireside in winter.

Nick had such a long and glorious run, longer and more glorious than most actors ever attain. So, Nick, you made the Brigadier shine and will be remembered forever.

Where would the Brigadier have been without the dependable Sergeant Benton?

REMEMBERING NICHOLAS COURTNEY

TERRANCE DICKS

SERIES SCRIPT EDITOR (1970-1974)

UNIT and the Brigadier were very important to *Doctor Who* in the early 1970s because they helped to answer a lot of questions the audience may have asked: where did the exiled Doctor live? How did he eat? Where did he get his equipment from? Linking UNIT to the Doctor gave him a sort of family, with the Brigadier at its head.

Nick Courtney's Brigadier was the perfect foil to Jon Pertwee's Doctor. There was a great mutual respect and affection between the two characters, but they had very different temperaments. The Brigadier was a 'by the book' conformist and the Doctor was very erratic, doing whatever he felt was best. There was bound to be conflict, but I always felt there was a real friendship underneath all that.

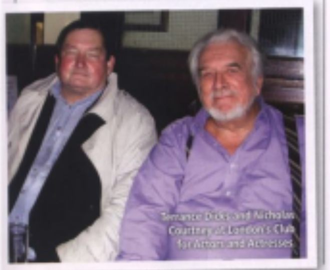
It's hard to say which episode was Nick's best, because his performance was so consistent. There is, however, one scene that I'm particularly fond of. The final episode of *Inferno* came in a couple of minutes short, so I wrote a little something for the end, just to make up that time. The Doctor has a row with the Brigadier, calling him a "pompous self-opinionated idiot," before he tries to escape his exile using just the TARDIS console. He dematerialises, but seconds later reappears in the doorway, covered in garbage. Liz Shaw realises that his journey has only taken him as far as the rubbish tip. The Doctor is clearly stuck on Earth, so he sheepishly asks the Brigadier if he can borrow a couple of men to get the console back. At which point the Brigadier relishes the opportunity to remind the Doctor of the insult levelled at him moments earlier. The Doctor puts his arm around the Brig's shoulder and says, "We don't want to bear a grudge for a few hasty words, do we? Not after all the years that we've worked together. Come along my dear fellow, put on a smile." Although I say it myself, I think that's a lovely little scene that sums up their relationship.

The confident, authoritative, in-charge Brigadier wasn't Nick at all. He was a mild, gentle, amiable man who had been a private throughout National Service, but he was brilliant at playing senior army officers. He wasn't one of nature's leaders, but he could play them terribly well. The War Office paid him tribute when we approached them to use some hardware. The officer in charge told us, 'One thing I like about your show is that chap, the Brigadier. We've got a lot of young brigadiers who are exactly like him.' Obviously Nick was getting it right.

Nick was a very shy man, whose nerves would sometimes threaten to get in the way of his work, but he would always pull himself together and give a performance. I remember we did a convention in America where we were the only guests. I did my bit, but when it came to Nick's turn to go on he got nervous and asked me to join him. "They've seen me already," I told him. "Now they want to see *you*." I tried to reassure him by sitting in the front row and offering to help if he got stuck. I could see that Nick was anxious when he walked onto the stage. He mumbled, "Er, good evening..." and before he could continue the audience fell about. At that point I realised something – I could *be* funny with an anecdote or a joke, but Nick *was* funny.

Nick was simply lovable. He just had to be there to bring a smile to your face.

© MICHAEL McMANUS



Terrance Dicks and Nicholas Courtney at London's Club for Actors and Actresses.

> "It's hard to say which episode was Nick's best, because his performance was so consistent. There is one scene that I'm particularly fond of from *Inferno*..."

"I shall leave at once. I've had all I can stand of this pompous self-opinionated idiot here!"

"Um, Brigadier, my dear fellow. I wonder whether I could borrow one of your stalwart chaps to give me a hand in bringing the TARDIS back..?"

"'Pompous self-opinionated idiot' I believe you said, Doctor...?"

"Yes, well we don't want to bear a grudge for a few hasty words, do we? No, not after all the years that we've worked together..."

The Brig and Jo (Katy Manning) assist the Second Doctor (Patrick Troughton) in *The Three Doctors*.

KATY MANNING

JO GRANT (1971-1973)

I was so nervous on my first day of filming on *Doctor Who*. There was Jon Pertwee and Roger Delgado [the Master]. Jon was being lovely, but I was standing there shivering in my boots. And then Nick arrived, and I suddenly felt at ease.

He was just the most gentle person, really caring and gentle. He took care of me when I hurt my leg while filming once, and was right there for me. Nick was absolutely the most beautiful man. I never heard him say one bad thing about anybody. I never even heard him lose his temper.

After we'd been working together on *Doctor Who* for a while, I had an emotional trauma going on in my life, I was crying my little eyes out. Nick took me and he sat me down and he talked me through it all. He was just wonderful to me, always there to help.

Nick was also absolutely solid. He was the quintessential Brigadier and you couldn't have asked for anybody to be more perfect in casting than Nick in that role. That wonderful, commanding voice, and that perfectly straight body. There was that little twinkle in his eye that gave him lovely depth and you could see layers of the character he created. Which is why Nick did become the Brigadier. Some people find a character that they inhabit for the rest of their lives. And Nick did.

And he was funny, without realising how funny he was. He didn't *try* to be funny, he just was. There was a funny line in a script, which we took with us for the rest of our lives. It said: *the Brig graunches Jo*. And it was a misprint, but from thereon in, we decided what a 'graunch' was, and it generally took place while I was sitting on his knee! Probably anybody who's seen me working with Nick knows that I'd go straight along and sit on his knee. That was how we worked together, Nick used to say, "Come and sit on the Brig's knee, let's have a graunch!" It was all about graunching!

The Brig 'graunches' Jo Grant. No, we don't like to ask.

He was such a gentle soul. You can liken it to Roger Delgado getting seasick on boats. We had the Brig, who didn't like firing guns, and we had the Master who didn't like fighting! No, Nick didn't like all that, all the guns and the explosions. "You never know what's going to happen, do you?" he'd say.

You couldn't do anything else but give 150 percent of yourself being around an actor like Nick. And to be surrounded by that, the support it gives to your performance each time, you want to measure up to that professionalism and ability. That's a wonderful way to come into the business. It sure as hell made me know how to behave as an actress.

Nick was just so deeply comfortable to be around, both on and off screen. We were all good buddies at the time and used to go out together. My major time was spent with Jon, but we'd regularly go to Nick's for dinner.

The twinkle in those remarkable blue eyes is one of the things I will miss the most about Nick. He was the cuddliest man, both physically and mentally. But what I'm joyous about is that Nick had such a wonderful, long life, and how he left us being so loved, so admired and respected. There was no hidden agenda with him, what you saw was what you got. And what you got was wonderful!

RICHARD FRANKLIN

CAPTAIN MIKE YATES (1971-1974)

The Brig with his trusty second-in-command, Captain Mike Yates.

We were a very close-knit group of actors in those days on *Doctor Who*, working together for a period of four years. Nick Courtney was very much at the heart of the UNIT family. He brought a reliability and charm and never put a foot wrong in his performance – he just fitted the character of the Brig to a tee. We knew where we stood in terms of the characters of the Brigadier and Yates, and that made it very easy. Nick never attempted to be an intimidating person. Some actors have a thing about themselves, and it's always difficult to get through the heat shield, but I never felt I had to get through that with Nick.

He was a very good actor. He had a wonderful voice, a very rich voice, and he was of the well-trained school of actors. He was always very kind and protective of me. You have to be generous to other actors, and you have to be generous to the audience, and Nick was always very generous.

We kept in touch over the years through *Doctor Who* conventions and regular telephone conversations. When I'd ring, I'd always say, "Is that you, Brig?" and he'd reply, "Yes, Captain Yates!" We always made a point of chatting at conventions and there was a genuine liking. We've all kept in touch and I think we all related to this warmth at the centre of all that that was Nick.

Nicholas Courtney was a very good friend, and somebody I wish I'd seen more of. When a good friend has gone, you think, why didn't I see more of him? Nick was a good actor, a good man and a good friend.

CHRISTOPHER BARRY

DIRECTOR OF *THE DÆMONS* (1972) AND *ROBOT* (1974)

Nick's voice had authority, and when you put him in a military uniform he seemed a natural to play the Brigadier and other military roles. He was extremely good as the Brigadier, but getting very well-known in a role works against all actors. I don't think I had the opportunity to cast him as another character in anything, but that's not to say that the Brigadier represented the pinnacle of his achievements.

I felt that we were all one big happy family on *Doctor Who* in the early 1970s, and we all worked together very well, especially on *The Dæmons*. At the end of that story Richard Franklin, who played Yates, invented a wonderful line for the Brigadier. Yates asks the Brig if he would like to join the celebratory dance. "It's kind of you Captain Yates," says the Brigadier. "I'd rather have a pint." And they head off to the pub. I thought that was admirable!

Nick was a thoroughly professional actor. I never had any occasion to rebuke him or question him about anything. Sadly we didn't socialise that often – the occasional lunch break or a few drinks after dinner – but I don't remember anything other than pleasant times in his company.

MICHAEL FERGUSON

DIRECTOR OF *THE AMBASSADORS OF DEATH* (1970) AND *THE CLAWS OF AXOS* (1971)

I will remember Nick as a consummate professional, always cheerful and co-operative in his work, and a charming and amusing person to be with – the very best kind of actor to have on a challenging and exhausting programme like *Doctor Who*!

Or any other programme, for that matter.

STEPHEN THORNE

AZAL (1971) AND OMEGA (1972/3)

I remember Nick as a very nice, charming gentleman. He came and introduced himself when I worked on *The Dæmons* and he was very pleasant. We just got on very well, in the way that you just strike a chord with somebody. You just realise you're sort of kindred spirits in a way.

It was on *The Dæmons* that I first talked to Nick about radio and said that his lovely voice should be heard on the airwaves. I helped to get him onto the BBC drama rep, because I mentioned his name to various producers. Eventually Nick joined the BBC drama repertory for a time, and we worked together quite a lot.

But *Doctor Who* was like a family in those days, it was great fun when I came back to play Omega in *The Three Doctors*. Nick was very much at the heart of all that. He was a very civilising presence.

I had a family difficulty in the early 1990s, and it blew up while I was at a convention with Nick. I confided in him, and he was wonderful. He listened and gave good advice, and that sort of cemented our friendship. He was a wonderful listener and sat in my hotel room until three in the morning, discussing things. He was a shoulder at the time, and I never forgot that.

I'll miss that voice on the end of the phone. There was always once a year when he wanted his Equity council nomination to be signed. There would be this voice on the phone, saying, "It's that time again, Stephen!" He'd arrive and off we'd go to the local after we'd signed the papers. He lived quite close to me in North Finchley, and he'd come up in that wonderful aged car of his that went on and on forever.

I do miss him very much.

"There was a wonderful innocence about Nick. I was jealous of him..."

When Tom Baker became the Fourth Doctor in 1974, he was immediately partnered with the character of the Brigadier. Tom shares with us his memories of Nicholas Courtney...

Interview by **BENJAMIN COOK**

"No-one could do pompous like Nicholas Courtney," Tom Baker told me, when we met up in Soho last August, for an interview published in **DWM** 429. "He was the most pompous man that ever appeared on television. That was his genius. His very pomposity made him adorable, because no other actor is loved more than Nick."

Six months later, when Nick passed away, aged 81, Tom was by his bedside during the actor's final hours, in a hospice in London's Belsize Park. "I couldn't believe how marvellous the hospice was," says Tom, when we meet a few weeks after Nick's death. "It was the very antithesis of everything to do with our struggling National Health Service. Immaculate corridors. Beautifully-furnished rooms. These lovely girls moving around quietly. Nick was having terrible coughing fits, and we were trying to retrieve him, and then he'd have another spasm... but they were so sweet and gentle with him. I popped out to reception – I needed a break, because it was an appalling experience – and I said to the two nurses there how nice it was to see Nick being so cared for. Actually, I'm thinking of offering myself up, part time, for some work in a hospice."

DWM is in Rye, just down the road from Tom's Sussex home, to reminisce about his former co-star and friend. The meeting was Tom's idea. He wanted to pay a more substantial tribute to Nick than a handful of self-penned lines or, as Tom says, "a mawkish soundbite." I start by asking Tom about his description of Nick, last time we met, as "pompous" and "adorable".

"He was pompous," smiles Tom, "and yet somehow or other it didn't matter. This decent, pompous, innocent, good man. He was so much the Brigadier, wasn't he? Nick, with his natural genius and endearing personality, made the Brigadier utterly irresistible. Even with duff lines like 'Sergeant Benton, five rounds rapid'. Nick was the Brigadier."

Tom remembers the first time he met Nick – on the set of *Planet of the Spiders*, in 1974. "The first time was at the changeover shot. On that evening, Jon [Pertwee] took no notice of me at all, just as I took no notice of Peter [Davison] when it was my turn to go. Jon was rather grand. He'd been a big star in radio and films. But Nick came over and introduced himself. He was already well established in the show by then. He was very nice to me, despite the fact that he must have known – because it's a very close world – that I wasn't keen on the Earth-based stories. I used to say to the script editor, 'I think we should stay in outer space as much as we can. I'm not interested in the army, and jeeps, and sergeants clicking their heels.'"

Nick and Tom only appeared together in two *Doctor Who* serials, *Robot* (1974-75) and *Terror of the Zygons* (1975). "But I was drawn to him, of course," says Tom. "Once you got to know Nick, you loved everything about him. We were a double act. I loved everything he did. I would have loved him as Othello. All other critical faculties were abandoned. You just couldn't explain yourself. It was almost like someone saying, 'What an Earth do you see in her?' or 'What on Earth do you see in him?' Once you actually love someone, you just love being with them, and I loved being with Nick."

What did he make of you? Because you're quite –

"– odd?" cuts in Tom.

Well, no. Or yes, I mean, you're eccentric.

"I don't think I'm eccentric. I don't dress eccentrically. I always thought that Nick was rather eccentric. In the summer, he used to turn up in his shorts, and short socks and black shoes, lugging a ►

PHOTOS © MIRRORPIX

Nick Courtney, Ian Marter and Tom Baker on location for Tom's first story, *Robot*, in 1974.

"I always thought of Nick as eccentric in a terribly well-bred way. He had me in hysterics."

◄ terrible old black briefcase, totally unselfconscious about how amazing he looked. He never actually had a knotted hanky on his head, but he could have done! He looked so reactionary, and he seemed totally unaware of it. I always thought of him as eccentric in that terribly well-bred way. He had me in hysterics, with that wonderful, straight way of talking. He talked in this marvellous antiquated way, didn't he? This lovely antique diction. 'Yes, quite, quite.'

"He wasn't glib like me. He was a great one for groping for the word, and often it was a Latin word that I couldn't understand. You had to decode him. You'd ask him his opinion of something, and he'd say, 'Well, you know, I... the thing is, I can only adumbrate it and... yes, I adumbrate it, I suppose.' I'd say to him, 'What the f*** does "adumbrate" mean, Nick?' He was hysterically funny. Five minutes later, I'd say to someone, 'I was just talking to Nick, and he said "adumbrate"!' Or he'd say things, like, 'Yes, well, *caveat emptor*.' I'd say, 'What the –?' 'Buyer beware,' he'd say. 'But I'm not buying anything, Nick.' 'No,' he'd say, 'I'm using it in an allegorical sense.' 'Allegorical?' 'Well, metaphorical.' I had no idea what he was talking about half the time. But it didn't matter. I just wanted to be with him.

"I loved all that stammering and stuttering, and his modesty and lack of irony. There was a wonderful innocence about Nick. I'd tell him a story, and he'd look at me as if to say, 'Just a minute... that cannot be true,' but he was so well bred. I'd say, 'With your background, you must know that you should never ask a storyteller if their story is true. You must decide for yourself.' I was shameless."

Nick seemed, to **DWM**, a lot less brazen than Tom. "He was, basically, rather a shy person," agrees Tom. "I used to love all that coarse talk, and when I realised it made him slightly embarrassed, especially when I used to hit the nail on the head sometimes, it used to please me. In spite of himself, Nick would find it fascinating. When we were young – because Nick was only four years older than I am – we'd spend hours on end in ale houses, talking about crumpet, having a hell of a good time. We didn't really talk about serious things. When we were younger, we used to drink strong drinks, Belgian lager and things, and Nick would get more and more pompous and emphatic about absolutely everything. He was so sweet. He didn't say mean things; he'd say indignant things. There was no malice in Nick."

Over the years, Nick and Tom must have spent much more time together in pubs than on set, I point out. "Actors of our generation spent all our lives in pubs. You were either on the stage or in the pub – or else you were pulling crumpet, in which case that would wait until the pub closed. It was crumpet-a-go-go. I recall Nick as the vigour of pubs. He was quite Falstaffian in that way. Or sneaking out of the BBC to put on a two-shilling win double. Nick loved betting, on Saturday mornings particularly. He used to go to his local pub, scan the racing sections of the papers, then go to the betting shop for an hour, then back to the pub to play cards."

Was he lucky?

"I think he was. He knew about horse racing. He knew about bloodlines and things like that. He'd say, 'Yes, that was Prince Regent out of Lock Ken.' I had no idea. I used to admire him. And I was jealous of him," admits Tom. "I've spent a lot of my life feeling jealous of people. 'If only I'd had art lessons or dancing lessons, I'd have been happier.' All that kind of self-delusion. I used to think of Nick, being born in Cairo, being brought up in those fabulous Egyptian places where everyone was multilingual... and I'd be envious of him. I'd always have preferred my father to have been an ambassador as opposed to sweeping up in a biscuit factory, which somehow didn't inspire me much. Nick inspired me. I don't know if the feeling was mutual, but we were very fond of each other."

Tom is keen to mention Michael McManus, Nick's close friend and co-writer of his 2005 autobiography, *Still Getting Away With It*. "Michael took the weight off a lot of Nick's friends towards the end," explains Tom, "by making it easier for us. Because Nick had been ill for a year. He'd had a stroke a little over a year before he died, I think, and he lived through it. We'd talk on the telephone, although his great voice was fading, and gradually his health improved... but then they diagnosed this terrible cancer of the oesophagus, and that spread into his lungs... He was being whisked in and out of various hospitals.

"Nick became like a surrogate father to Michael. I don't know what Michael will do now. He'd always be quoting Nick. The lovely thing about Nick is, there was a whole network of people who would send each other e-mails about having bumped into him in the street, or had a pint with him, or gone out to dinner with him or whatever. It was absolutely wonderful the way he was quoted all the time. It was so distressing to see him suffering so stoically at the end of his life, when we had known him as this vigorous guy. It was a fearful sight. When Michael and I went to visit him in the hospice, we were shaking in horror at what we'd see. Have you ever seen anyone die?"

I confess that I haven't. Not up close.

"It's a terrible thing. You've never been in a hospice either, I dare say. One of the nurses told me, 'He's very stoic, Mr Baker. Very stoic.' At his bedside, I remember, I said to him, 'Nick, would you say... were you a tit man or an arse man?' I could see that the nurses were horrified by this question. This was not the proper conversation to be having with a dying man. But I was trying to keep him going, and to stop myself from bursting into tears. I could see him going. He was just about to die, I think, and this appalling question fetched him back from the brink. Nick leaned in to me and said, 'I think... I think I was... I think I was both, Tom.'"

Don't tell me those were Nick's final words. Please.

"There are worse final words," Tom chuckles. "It's quite difficult to think happily about the fact that life is only 4,000 weeks, isn't it? Or a thousand months."

A cheery thought.

He nods. "And for one third of that, you're asleep! The one thing that happens to us all is we die, but it's the one, single thing in our lives that we can't imagine."

Tom chose not to attend Nick's funeral. "No, I couldn't," he says, "because I simply couldn't trust myself. I thought, there'll be a lot of people there, and they'll talk of him and read things, and it would worry me."

You'd be too upset?

"I would probably have broken down. I might have made an exhibition of myself. I thought, the press will be there or people will be watching me. People do watch at a funeral, don't they? I was just nervous. Even though I earned my first money going to funerals. My first job was as a professional funeral-goer. But now, I find going to a funeral distressing, actually. The sense of loss is so acute, because I identify with it myself, 'actuarially speaking', as they say. I'll be the next to go, someone reminded me. 'Actuarially speaking, Tom, you'll be the next Doctor Who to die.' 'Thanks,' I said."

Don't be silly, Tom. You'll live forever.

He smiles. "You're very kind. But life is frequently coming to terms with a sense of loss, isn't it? Losing one's childhood. People dying. People betraying you. Breaking up from your partner. Becoming an orphan. It's always loss. The sense of loss that we all feel, all the time. But especially when we lose someone like Nick.

"Seeking consolation – the only consolation we have – is that we knew him, and we loved him. We were part of that. It was a fantastic privilege. We should be grateful for that, and hope that when it's our turn to be eulogised someone might say that of us. 'He was good to be with.' Nick was *wonderful* to be with. Absolutely wonderful. Yes, he was. He was wonderful. Some people's company is so precious. Nick was one of them." DWM

Nicholas Courtney and Tom Baker – drinking buddies in the 1970s...

when you need it

... and still enjoying each other's company in the 2000s.

© MICHAEL MCMANUS

The second and final televised team-up between the Fourth Doctor and the Brigadier was 1975's *Terror of the Zygons*.

BERNARD HORSFALL

DOCTOR WHO GUEST STAR, AND ATTENDED DRAMA SCHOOL WITH NICHOLAS COURTNEY

When I heard of Nick's death the only thing I could say was, "Oh Nickers." That was the shortened version of "Good friend, though we didn't see much of each other, really sad loss, sorry that we never crossed swords or eyes – or whatever you cross in Doctor Who – in the various episodes that I was in..."

What a lot of laughs we had at the Webber Douglas School in the early 1950s: sharing at least Coriolanus together... Nick as the front half and me as the back – like some old Shakespearean pantomime horse. And what play was it that he was holding me up with a revolver? I had to light a cigarette and drop the match on his hand to make him drop the revolver, which I was supposed to catch, then smoke the cigarette nonchalantly. He dropped the revolver, I missed it, then put the wrong end of the cigarette in my mouth.

It's the little things that count, isn't it? All part of the Great Tapestry...

Salutations, Nick, congratulations on all your wonderful Whodlums. I'm sorry we never saw you at the RSC, you'd have graced many spicy roles there, too.

PHILIP HINCHCLIFFE

SERIES PRODUCER (1974-1977)

Nicholas Courtney was a very distinctive and colourful actor who created his own unique place in the programme. As an individual he was enthusiastic, entertaining and fun to work with. With his death, and the recent sad loss of Lis Sladen, and earlier Barry Letts, it seems we are all mourning the gradual passing of a great era of *Doctor Who*.

MARTIN BROWN

ASSISTANT GENERAL SECRETARY, EQUITY

Nicholas Courtney was an actor and Equity member who was universally liked and respected. He was one of the longest serving members of the Equity Council, serving for 25 years at various times between 1971 and 2010. He was also a member of the union's Audio Committee for many years. He was known for his commitment to his fellow performers and worked hard to improve the working conditions of fellow artists. He will be sorely missed.

MARK STRICKSON

TURLOUGH (1983-1984)

I was very fortunate to have Nick in the cast for my first story, *Mawdryn Undead*. Nick's relaxed air was infectious and had a calming effect on everybody around him. For a young actor nervous about his début shoot on an iconic television series, Nick's presence was very reassuring.

In many ways, Nick was the Brigadier for real. He was the perfect gentleman and remained calm at all times. He was particularly calm after lunch! Work commitments allowing, he would find a quiet corner, such as the back seats of a crew bus, and have a brief snooze. Despite being the quintessential Englishman, the French after-lunch siesta was definitely his style.

When I think back to my times with Nick, I only have happy memories. Strangely, I'm now much the same age Nick was when I first met him. I can only hope I'm as good an influence on the young people that now work alongside me. Farewell to a true gentleman and one of the nicest guys around.

In 1983, the Brig returned to *Doctor Who* after an eight-year absence. In *Mawdryn Undead*, Nicholas Courtney played two versions of the character. This is the '1977' model.

JANET FIELDING

TEGAN JOVANKA (1981-1984)

The Brigadier was not only a popular *Doctor Who* character, the actor who played him was also much loved. If Nick was in the cast, you knew you were in for a jolly time. He was good-natured and loved to laugh, a benign presence on set.

He is missed.

SARAH SUTTON

NYSSA (1981-1983)

I remember Nick with great fondness and quite simply as one of the nicest of men. The fact that he had been involved with *Doctor Who* over so many years meant that he was a much-loved and respected member of the *Doctor Who* family. I loved all the times we worked together, but also his wonderful company at conventions – they just won't be the same without him.

Turlough with his maths teacher, Brigadier Lethbridge-Stewart, in *Mawdryn Undead*

The Brigadier meets the Doctor's companions Nyssa and Tegan in *Mawdryn Undead*.

Hard at work! Recording the Doctor Who audio drama *The Spectre of Lanyon Moor*

> "Doctors are ten (or eleven now) a penny, companions too numerous to count. There was only one Brigadier – and more importantly, only one Nicholas Courtney."

COLIN BAKER

THE SIXTH DOCTOR (1984-1986)

Aside from the brief and somewhat strange moment in the 1993 Children in Need *Doctor Who* extravaganza, when I exchanged a few words with Nick Courtney as the Brigadier and then ran off to get into a helicopter, I never got to work with him on television, I am very sorry to say. We did, however, make up for that when in one of the very earliest Big Finish Sixth Doctor stories we explored the delights of fougous together, while investigating *The Spectre of Lanyon Moor*.

I also met up with him at many *Doctor Who*-related events over three decades and we were even both on the Equity Council together for several years back in the 70s; we kept in touch as well by telephone from time to time, when things were happening that either of us wished to get the low-down on from the other.

Everyone who knew him will be saying the same thing – because it was true – he was a gentleman. In an age when that quality is rarer and rarer, he was the embodiment of all the qualities that one would expect to see in a gentleman. He was unfailingly courteous, patient and considerate.

When those of us who are lesser mortals than he were gossiping or complaining, he would unfailingly see the other chap's point of view and issue stern, if gentle, admonishment. With very rare exceptions, he saw the best in everyone and on those infrequent occasions when his trust and geniality were betrayed, he was more disappointed than angry.

Doctors are ten (or eleven now) a penny, companions far too numerous to count. There was only one Brigadier – and more importantly, there was only one Nicholas Courtney. If we all miss him as much as we do, I can only imagine how his wife Karen and his family must be missing him.

NICOLA BRYANT

PERI BROWN (1984-1986), AND WORKED WITH NICHOLAS COURTNEY ON BIG FINISH'S DRAMAS

I first met Nick at a convention in Florida that John Nathan-Turner took me to when I had just started in *Doctor Who* in the mid-1980s. It was a blur of cocktails and jacuzzis – it was almost a case of Nick patting the cushion and saying, "Come and sit down next to me, and have a drink," – but the cushion was inside a jacuzzi!

Nick was very warm and very welcoming, especially to somebody who was just starting out. I didn't know what to expect from starting a career in *Doctor Who*. Nick was extraordinarily friendly, and I met him at loads of conventions. We really hit it off at a convention in San Jose, where it was just the two of us representing *Doctor Who*, and we became a little double-act for the weekend. We spent time with Jonathan Frakes and Michael Dorn, who had just started making *Star Trek: The Next Generation*, and we basically gave them a run for their money!

I was so very glad that we did get to work together, when I directed Nick as the Brigadier in Big Finish's *UNIT* audio series. Before we started, Nick joked, "I haven't been directed by a woman in over 25 years. Let's see what you're up to!" But we had such a good time.

One scene Nick recorded with Siri O'Neal, playing Colonel Chaudhry, was not going well. It involved the Brigadier and Chaudhry being fired on by missiles, all very noisy and high pressure, but it was just sounding like tea at the Savoy! My directional motivation was not raising the game enough, so I decided that I would do the noises. I made the sound of the missiles, announcements, bombs exploding, everything, all in their headphones while doing the scene. The result was that I got something very lovely out of both of them. Afterwards, Nick said to me, "That was phenomenal, and I'd really love to be directed by you again." It was a really creative and wonderful experience.

I wouldn't claim to know Nick really well, but we had a lovely connection, and over 25 years at conventions, it all adds up. I miss him horribly.

SYLVESTER McCOY

THE SEVENTH DOCTOR (1987-1989)

I had always been a great fan of Nicholas Courtney as the Brigadier when I watched *Doctor Who* during the Patrick Troughton and Jon Pertwee years. I had so much admiration for his performance. Sometimes people are great on the screen, and when you meet them they can be a real pain. But Nick was charming, witty and funny. He was a man who enjoyed life and enjoyed what he was doing.

He loved *Doctor Who* and he loved the *Doctor Who* fans. He was incredibly proud when he was made president of the *Doctor Who* Appreciation Society. I used to take the mickey out of him and called him '*El Presidente*' and bow down to him. And then he would bless me and buy me a drink!

I was thrilled when he came to work with myself and Sophie on *Battlefield*. He carried a great history with him, and for that to carry on in one of our stories was a great privilege for us. On set he was relaxed and professional, and there was always a twinkle in his eye. And after filming had finished we'd meet up in the bar and talk about times past and futures yet to be.

There is no doubt that Nick will be missed from not only the world of *Doctor Who*, but the universe! He would always imbue proceedings with a wonderful atmosphere. He was a gentleman in the true sense of the word – a gentle man.

I miss him.

> "I used to call him 'El Presidente' and bow down to him."

ANDREW CARTMEL

SERIES SCRIPT EDITOR (1987-1989)

You get much more bang for your buck in fantasy if you set it against the background of a coherent, convincing reality. UNIT was a great plot generator, and together with Nick Courtney's Brigadier it was very good as a contrast to the otherworldliness of the Doctor. This contrast was absolutely crucial to the programme.

Nick returned to *Doctor Who* when we made *Battlefield* in 1989. At one point we thought it would lend gravitas to the story to kill the Brigadier off, but in the end we had so much affection for the guy that we happily changed our minds.

I think Nick was often cast as military types because he was a big, bluff, handsome fellow who seemed to ooze establishment values. But in my experience he was much more relaxed than the characters he often played. He was great company; a *bon viveur* who really enjoyed his leisure time. And I socialised with him enough to know that he loved his vodka.

More than anything else I'll remember Nick as a really good actor. Without that, nothing else falls into place.

ANGELA BRUCE

BRIGADIER WINIFRED BAMBERA IN *BATTLEFIELD*

Nick Courtney was a lovely man and very generous in making me feel very welcome when I appeared in *Battlefield*. He was always telling little anecdotes which were very amusing. I will miss him, but feel my life is all the better for having met him.

Nick was in Seventh heaven when he joined Sylvester McCoy in *Battlefield* (1989).

SOPHIE ALDRED

ACE (1987-1989)

I went to Imperial College in London to do my first-ever convention. It was so early on, I don't think I'd even been announced as the new assistant yet. I didn't know anything about what was in store for me. I arrived and somebody met me and took me round to the greenroom; the door opened and sitting there in the corner were Jon Pertwee, Nick Courtney, John Levene and Richard Franklin – the whole of UNIT! I looked over and thought, oh my God! It was the Doctor that I'd grown up with, plus the Brigadier. It was just amazing, but to see them all together was unbelievable. I didn't even know they did these conventions!

I felt terribly nervous, but Nick turned round, broke into a smile and said, "Oh hello, do come and sit down." He was wonderful, the perfect gentleman. He put me completely at my ease and introduced me to Jon Pertwee and everybody else, and that was it. From then on I just always had something special with Nick. I always felt we were very fond of each other, and he was always so warm and kind to me.

A couple of years later, we were thrilled when Nick came to join Sylvester and I on *Battlefield*. He was delighted to be working with a new Doctor to add to his collection, and he was just great fun to be with. I thought, wow! I've worked with the Daleks and now I'm going to work with the Brigadier. How cool is that?

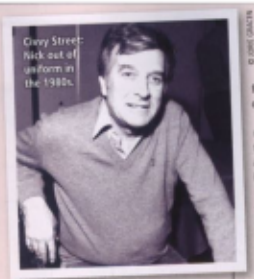
One of the first bits of recording we did on *Battlefield* was at the Brig's house. We turned up to this grand house in the country, and I think Nick very much liked that house. He'd rather have liked it for himself! This massive garden, and then the helicopter coming over, was very exciting. Nick enjoyed the idea of being the retired Brig with a wife – and the screen kiss he got, too! He had a fantastic, fun time.

Sophie Aldred and Nick became good friends through many conventions.

Nick was always such great fun to be with. He was the perfect gentleman, and the character of the Brigadier was slightly dry and slightly stiff. But Nick the man had a wicked sense of humour and a very naughty twinkle in his eye.

I was so pleased when Nick got together with his wife Karen, and I remember he talked to me about her a lot. They were very lucky to find each other, and were a fantastic team.

I have a wonderful memory of the last time I saw Nick. It was at a convention up in South Shields with Colin Baker and Terry Molloy. We knew Nick was ill by this point, and Karen had been in touch with me to ask if I could look after him a bit while we were away. I said, "Of course, it would be my great pleasure." We went up there, and in the evening, Colin and I were doing a concert, but Nick was staying in the same place that we were. We told him not to wait up, but when we got back, of course Nick had waited up for us, and there he was, waiting in his slippers. We had a lovely Indian meal together and stayed up until two in the morning, chatting and talking about old times, his days in the theatre and his work with Equity. He was just as twinkly as he'd always been. Somewhere in the back of Nick's eyes there was always the thought that mischief was going to be made or said at any moment. That was part of his great charm.



Civvy Street: Nick out of uniform in the 1980s.

© JOHN GRACEN

ANDREW PIXLEY

JOURNALIST

To paraphrase the Doctor's old chum Charles Dickens... it was the worst of times, it was the worst of times. Summer was transforming into the chilly grey of autumn, and – if that wasn't bad enough – the company where I had worked for some years had just been taken over by an evil asset-stripping conglomerate. It hadn't been a good week. To salve the pain, a weekend *Doctor Who* convention in Devon had been the balm of choice... but the Saturday morning saw the heavens open for an awful journey to the so-called British Riviera and a hotel car park where it was clear that the staff had been severely economical with the truth regarding the parking arrangements.

"Hello, Andrew," said a rich voice from behind me, even before I could begin to castigate the receptionist. It was a voice I recognised from decades of television treats and cassette tapes – the Brigadier himself: Nicholas Courtney. And there he was, happily smiling, twinkling eyes set in bearded face and clad in colourful waistcoat. I was amazed that he even remembered me, but that was one of Nick's most endearing traits; his phenomenal memory for names and faces... coupled with his cheery greetings. We'd first met a few years earlier one bitter November morning outside the National Army Museum in London as Nick had recorded his links for *30 Years in the TARDIS*. We'd only exchanged brief introductions and had swapped a few quick hellos at conventions in subsequent years. But to be honest, I was astounded that he even recalled my name.

"Now, I gather the do is being held near here in some function rooms," he continued after the opening pleasantries. "I was just going to nip over there. Do you want to drop your stuff in your room, and then we could go and find it together?" My bitter, soon-to-be-redundant thirtysomething self was regressing into the child who was still mesmerised by the brave adventures of the Doctor and UNIT at Saturday teatimes. The misery of joblessness, joint pain and journeys from hell faded away, as I – or my younger self – suddenly realised with delight that the Brigadier was offering me a chance to go off on an adventure with him.

The drizzle had at least abated as we strolled the few blocks to the venue chatting about this and that – and, as always when Nick was around, the world seemed a happier place. And, as it turned out, the hall I was heading for was where I'd be meeting my future wife. So in the years to come, the eternally cheerful salutation from the Brig across a bustling signing venue would be doubled to, "Hello Andrew, hello Julie!"

It was the best of times, it was the best of times. Thanks Nick.

JEREMY BENTHAM

JOURNALIST

As far as front-of-camera luminaries from *Doctor Who* are concerned, Nick Courtney is/was the one I've known the longest. I first met him at the *Doctor Who* Appreciation Society's Imperial College convention in August 1978, where I interviewed him on stage alongside Jon Pertwee and John Levene. Afterwards we met up at the university bar for an anecdote-filled evening. That set the pattern for similar get-togethers throughout the 1980s (for **Doctor Who Monthly** and various NFT, USA and further DWAS events), the 1990s (for *In-Vision* plus yet more conventions) and the noughties for several of what were called the Saturday Club evenings in North London. Plus not one, but two book launches for his biographies. And, as was typical of Nick, all of his best stories were those that you knew would never, ever get printed!

Everybody in *Doctor Who* circles knew the Brig, or felt they knew him due to his long association with the programme, and his downright approachability. He was never aloof from his vast fan following and always took his duties as Honorary DWAS President very seriously. I can't think of anyone who ever had a bad word to say about him. He was everything that you expected a senior army officer to be; concerned for those around him, open, honest, a man of his word, slightly old school in attitude, sociable and dedicated. It was **DWM** writer/editor Gary Gillatt who, very astutely, added that Nick always played his life – as he played his roles – with a just discernible "twinkle in the eye." Serious but never pompous, sterling but always good-humoured, just like the very best vintage wine.

Somehow I think there'll be more than a few rounds (rapid) raised to toast the passing of the chap with the wings! And he'll be in great company up above too, with Messrs Delgado and Pertwee in attendance.

PATRICK MULKERN

JOURNALIST

My admiration of Nick and love of Lethbridge-Stewart are as long as my love for the programme – my earliest *Doctor Who* memory being, happily, *The Web of Fear*. Always a reassuring presence, Nick invested the Brig with gravitas, charisma and good humour that lifted this "military man" off the page. He was integral to the appeal of *my Doctor Who* and I hugely resented how he faded from the series in 1975. I longed for his return.

I sent him a fan letter in 1980 and got a three-page reply – in red ink on blue paper – that I still treasure. "I'm afraid I can shed no light on the rumour that I was to reappear for an episode this year," he wrote. "Someone else said the same thing. But I was actually not asked – perhaps I was busy at the time... Recently I have been to Germany playing the narrator in *The Rocky Horror Show*." He signed off, apologising for his handwriting.

Of course there would be a comeback (three years later), the first of many, and decades of adoration from fans. I met him in passing at early DWAS conventions and found myself virtually stalking him in the chaos at the 1983 Longleat celebration.

It's a great shame that the Brigadier never returned to meet any of the recent television Doctors. Knowing that he'd got a passing nod in 2008's *The Poison Sky*, I was determined to get him mentioned in *Radio Times* to mark his and UNIT's 40th anniversary. I set up a one-to-one. Nick was delightful company, allowing me, as we supped ale, to steer him away from his timeworn anecdotes.

His interest was piqued when I pointed out we never actually saw the moment when the Doctor and Lethbridge-Stewart first met. "Do you know, that never struck me before?" And now of course we'll never see a proper final meeting. Nick was always ready, health permitting: "Having written his memoirs, leaving out classified information, the Brig is probably tending his garden and waiting for the call to arms from the Doctor – which may never come."

Nick, you were the best.

MICHAEL McMANUS

CO-AUTHOR OF *STILL GETTING AWAY WITH IT*

It's a rare privilege to have a good friend who has lived a long, varied and contented life, and then to go through every dot and tittle of the story with him. If you then have the opportunity to write all that down and publish it, well, life is happiness indeed.

My Plan A when I first got to know Nick Courtney was to vent the frustrated actor in me by writing a play together, then performing it, either in the recording studio or in a theatre. Sadly that was not to be, though we did quite a bit of work on a play about the hammy actor-manager Donald Wolfit, one of Nick's less agreeable mentors when he was a young actor. Nick liked the material, but I always sensed he found the thought of playing Wolfit slightly distasteful. One evening at Nick's local, Plan B emerged from the ether – a revised version of his autobiography. Nick and his tale were irresistible. The story he recounted was certainly picaresque – postings in Egypt, France, Kenya, Germany, followed by a life in the theatre – but it was also full of his characteristic humour and insight.

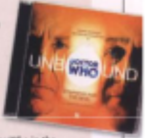
Over a period of around nine months, Nick and I would meet regularly. Each formal session lasted around an hour. I'd like to say we stayed dry for that hour, only then rewarding ourselves with a well-deserved libation. Unfortunately, the sessions were all recorded and the tell-tale sound of ice clinking in a pair of voddy-tonics is all too apparent throughout every disc. Nicholas Courtney was the classic actor's paradox: at once shy and intensely private, but also convivial and Falstaffian. His modesty was profound and he never truly believed anyone would be interested in reading about him. How endearing – and how wrong. Nick was a genuinely great man, generous with his time and his hospitality and, for those whom he knew and loved, generous in his affections, too. I miss him, every single day. I always shall.

JOHN AINSWORTH

BIG FINISH PRODUCER AND EDITOR OF *DOCTOR WHO INSIDER*

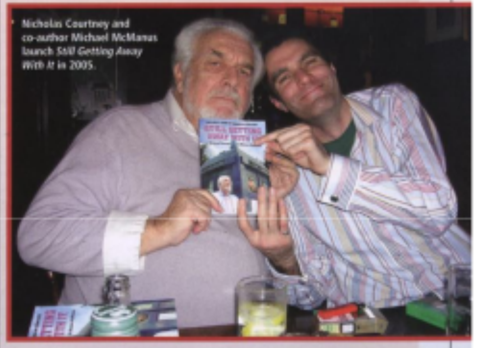
I got to know Nick when he was in *The Mousetrap* in the West End with Nigel Fairs. I'd go and see Nigel before he went on, and Nick was often around. It was sort of a family, which I made little guest appearances in. One of the fondest memories I have of Nick was after a reunion for the 50th anniversary of *The Mousetrap*. I came along afterwards, and Nigel and Nick were in this pub in the West End, where we drank into the evening. The last thing I remember was Nick and I making our way to Covent Garden tube, arm in arm.

It was my idea to have the Brig in Big Finish's *Doctor Who Unbound* adventure, *Sympathy for the Devil*. He enjoyed working with David Warner – they hadn't worked together before, but had met in the 60s. The relationship between the Brig and Colonel Brimmicombe-Wood, played by David Tennant, was brilliantly acrimonious. David was thrilled to be working with Nick!



Nick was part of *Doctor Who* in the biggest sense. It became far more than just a TV show – it became the conventions and the fans and everything that went along with that, like a big extended family. Nick was one of the leading members of that family. It's a great loss in every sense. I can't believe he won't always be around, sitting in the corner at a convention, telling a story or sharing a joke.

© MICHAEL McMANUS



Nicholas Courtney and co-author Michael McManus launch *Still Getting Away With It* in 2005.

REMEMBERING NICHOLAS COURTNEY

JASON HAIGH-ELLERY

EXECUTIVE PRODUCER
OF BIG FINISH PRODUCTIONS

Nick was there right at the start of Big Finish. He was in the first *Bernice Summerfield* story we ever did. When we started doing *Bernice*, we had no idea or not whether it was going to work. Nick came down to play Wolsey the cat, he did all his stuff and was an absolute pleasure to work with – and he did it for very little money. It's a great example of how Nick would always help out the fans.

I was first introduced to Nick as a wide-eyed 16-year-old. As a young fan, I was absolutely bowled over to meet the Brigadier. And Nick was very used to that, I think. He was an absolute gent, and a pleasure to be with. We had a few drinks, and a little chat – that's how it always went with Nick. I then spent many times with Nick, over the last 12 years especially while Big Finish has been up and running, having a chat and a beer.

It was always a priority and very important to us to get Nick in as the Brigadier with as many Doctors as we could. It was Gary Russell's idea to get him in with Colin Baker in *The Spectre of Lanyon Moor* to keep the grand tradition going. And when we signed Paul McGann, we just had to do the Eighth Doctor and the Brigadier.

We told Paul that Nicholas Courtney was coming in for *Minuet in Hell*. Now, Paul is not an avid *Doctor Who* fan by any means, but he remembered the Brig from the Patrick Troughton years, and he was very excited to meet Nick. Nick turned up and Paul was all big smiles and just really happy to have Nick there. We had some fantastic pictures taken at the end of the week with Nick, Paul and India Fisher up on the heath behind the studios.

Nick had such a laid-back attitude, and just loved playing the Brigadier. It's the role of his life, and coming back to it through Big Finish I hope brought him a lot of happiness. He always made an impression on you when you first met him. It's sometimes very difficult to meet your heroes, but Nick made it very easy.

LISA BOWERMAN

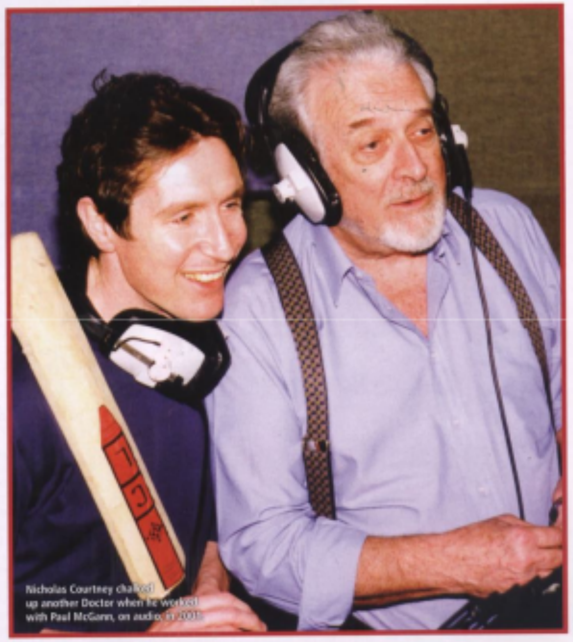
BERNICE SUMMERFIELD

I met Nick on the very first day of recording at Big Finish for *Bernice Summerfield* on the first story we recorded called *Oh No It Isn't!*. And Nick played Bernice's cat, Wolsey! And he was as big and as bold and as theatrical as you would expect Nicholas Courtney to be. Nick was terribly sweet and welcoming and there was no ego there at all. It was a funny little project recorded in a basement in Elephant and Castle in London, and there he was, just throwing himself into the whole thing and being brilliant. I'd been brought up on *Doctor Who* and knew exactly who Nick was. He's an icon.

I really got to know Nick properly on one of these convention sea cruises that we all went on. Nick and his lovely wife Karen were there and we all just sort of bonded. When I started going to *Doctor Who* conventions early on, there was an element for me of not quite knowing how to deal with those situations, but watching Nick being so brilliant at it, he showed me what impeccable behaviour at a convention is. He would work so hard.

And later, I had the opportunity to work with Nick again when I directed *The Three Companions* for Big Finish. He was quite ill at that point, and we were all slightly anxious about him, but he really delivered the goods. He still gave that genial, lovely performance that he always had as the Brig, the twinkle was always there.

Nick was a proper gentleman and he liked to do things properly. I'll miss his welcome and the whole presence he injected into a room when he walked into it. If Nick was there, everybody was having a good time. He just was. He was there.



Nicholas Courtney chalked up another Doctor when he worked with Paul McGann, on audio, in 2001.

GARY RUSSELL

BIG FINISH PRODUCER AND
***SARAH JANE ADVENTURES* SCRIPT EDITOR**

I was going to start this by saying I don't remember the first time I met Nicholas Courtney – but in fact, I do. Very clearly. In the green room of PanoptiCon 81, in East London. It was the first time I'd ever interviewed anyone at a big convention in front of... well, a lot of people. I was going to be responsible for chatting to, one by one, the three men from UNIT.

And my first and overwhelming memory of Nick was just simply how lovely, funny, warm, welcoming, relaxing and mad as trees he was. We had a laugh before, during and after that interview.

We carried on laughing together for many, many years at conventions and the like. I remember seeing him at a Chicago convention in the mid-1980s – he greeted me like I was the best friend he'd ever had! I was surprised he had time to say anything, bearing in mind the potpourri of *Doctor Who* celebs there. But that was him – Californian rosé in hand (that was his tipple at that time), he hurried across the convention hall, booming out, "What are you doing thousands of miles away from home? Have you come all this way just to see me?" Rhetorically, obviously.

The next 15 years are a mishmash of memories – train journeys to Liverpool, to Stockton, to Coventry. Usually alongside Nicholas Briggs, the three of us being the sort of passengers that Friday afternoon train regulars loathe as we laughed and roared and sometimes swore loudly at each other's stories. Well, Nick told the good stories. We just listened and enjoyed ourselves. Really and truly, you didn't try to compete with the Brig in full-on anecdote mode – you could never top it. And if you tried, his stories went that bit further, more often than not into slight realms of fantasy – but told with such verve, style and joy that every day I spent with him, I loved him more.

Then there's his amazing contribution to Big Finish – our first guest star and biggest supporter – he threw himself into being Bernice Summerfield's cat with a gusto that far exceeded our hopes. And of course, we got to put Nick alongside Colin Baker and Paul McGann – Paul was genuinely thrilled to meet him. And that led to the Brig's knighthood, a title that we acknowledged years later in *Doctor Who* and *The Sarah Jane Adventures* on television.

I remember being introduced to Karen when she was his wife-to-be.

I remember being a sounding board (as I'm sure so many of us were) regarding *Battlefield*, and whether or not he should do it.

I remember being his packhorse in November 2001, when so many people weren't flying – the two of us going back to Chicago and then on down to Miami, to meet Karen there and head off on a cruise around the Caribbean and to Mexico, which we all relished. Walking around the ancient ruins of Cozumel with Nick and Karen, his self-deprecation at an all-time high. Me feeling like I was out with the slightly dotty grandfather I never had.

Except I did. With Nick.

A gentleman, a confidante, a man to whom honesty and integrity was paramount (a trait we had in common – neither of us could bear liars) and a man who lived his life and treated others exactly as he would wish people to treat him. Kindly. Considerate. Utterly gorgeous.

I miss him. I miss knowing that he's there. Because he showed me so much more kindness in his life than I can ever thank him for or repay.

He was unique. He was loved, adored, loving and adorable. And my friend.

Sylvester McCoy, Nicholas Courtney, Sophie Aldred and Nicholas Briggs gathered for 1994 *Myth Makers* video

NICHOLAS BRIGGS

***MYTH MAKERS* INTERVIEWER, ACTOR**
AND BIG FINISH PRODUCER

For me, the Brigadier meant security and good old traditional steadfastness. There was something about him that made you trust him immediately, which made it all the more powerful when he came to blows with the Doctor. I loved that long-suffering, straight-talking vibe he had going on. But it was always very entertaining when he had those moments of unrestrained rage, like, "Cancel the destructor codes!!!" in *Robot*.

I first met Nick Courtney in 1984 to do a *Myth Makers* video interview with him. We were both shy and uncertain and didn't really get along at all. Then, months later, after he'd seen the finished product, Nick greeted me like an old chum, congratulating us both on how good we were in the video. From that moment onwards, we really were chums.

At conventions, Nick and I had this running joke that he was the worst interview subject on Earth. He used to get stuck in monosyllabic answers and I used to tell him he was rubbish! He'd laugh and say that all he wanted to do was sign his name in the autograph sessions. That was his favourite thing. Signing his name and chatting to the fans. He loved that. Of course, there was one occasion when he promised to give me a full, flowing interview, and he literally wouldn't stop talking. I tried to interrupt, saying that I didn't understand what on Earth he was going on about. He replied, "Well I promised you I would talk. You didn't say it had to make sense!"

At Big Finish, it meant everything to us to have Nick working with us on the audios. We were tapping into a legendary *Doctor Who* character. We felt that the Brig should keep going forever and meet all the Doctors.

I still cry when I think of him because I miss him not being here. Nick was so good to me. He really helped me with my career, and he was such a warm, honest chap and steadfast friend. Once he'd decided we were mates, he stuck to it. He always sent me a Christmas card and he always called out to me whenever he saw me at an event or, on one occasion, in a supermarket in East Sheen! I am going to miss all the heartfelt hugs, the tears of laughter and sheer naughtiness of the man. He was a cuddly, lovely, splendid chap. I feel so honoured to have known a true icon and a really great bloke.

> "Having the Brigadier meant everything to Big Finish. We felt he should keep going forever and meet all the Doctors."

THE SCARIFYERS

In 2007 Nicholas Courtney took on a brand-new character, Detective Inspector Lionheart, in the audio series *The Scarifyers*, which is regularly broadcast on Radio 4 Extra. "It's a cross between *Dick Barton* and *The X-Files*," says Nick's co-star, Terry Molloy, who plays the bookish Professor Dunning – and is best known to *Doctor Who* fans as Davros throughout the 1980s.

"As the Brigadier, Nick had always been my favourite aspect of *Doctor Who*," explains Simon Barnard, radio producer and co-creator of *The Scarifyers*. "Big Finish had never done anything with an old-style UNIT, which I thought was a shame, and I had the idea of doing something like UNIT, but set in the 1930s. And *The Scarifyers* was written entirely for Nick – who better to play a 1930s UNIT type character than the Brig himself? We sent the script to his agent, Wendy Padbury, and we heard back the next day. Nick loved the script, he was very enthusiastic, and when could we do it? If he'd said no, the scripts would have gone back in a drawer and we probably wouldn't have done it!"

"I'd never worked with Nick on *Doctor Who*," recalls Terry Molloy, "but I met him many times at conventions before that – in the bar usually. That was Nick's office! Simon just rang me up and said, 'I'm doing this series about these two fairly elderly gentlemen, set in the 1930s; one's an octogenarian copper who hits people a lot, and the other is a fairly geeky writer of ghost stories.' I thought, I'm not really an octogenarian copper, so I guess I'm the geeky professor. I read the script and I loved it, plus Simon told me that Nick was going to be playing Lionheart, so that sealed it for me."

"Nick and Terry had never worked together," continues Simon, "we didn't know that would happen, but there was obviously chemistry there."

Terry Molloy agrees. "You get two old pros behind the mic, and immediately, the chemistry starts to churn, and it did that with Nick and I. There was lots of twinkling across the mic at each other, and we just played it for all it was worth. But it seemed to grab people's imaginations as well, and took off. I was thrilled for Nick, and I was thrilled to be part of it."

"Nick was very affable in studio," says Simon. "Very relaxed, just a lovely bloke. Some actors don't go to the trouble of reading their scripts properly, if at all, before turning up at the studio, but Nick always had. Every nuance was there. He was spot on."

Five adventures for *The Scarifyers* were made before Nick passed away, but a sixth has been recorded, *The Magic Circle*, and will serve as a tribute to Nick and DI Lionheart. "I thought we should probably end the series after Nick's death," explains Simon, "but then we wanted to give Lionheart a proper send-off."

"Nick would have said, 'Oh, get on with it!'" believes Terry. "He always did. For me, that was important, and *The Magic Circle* will be a complete tribute. It's very much of Nick.

"When I went into studio to do the last one, there was a pang there. It isn't going to be the same again. Every time he saw me, his face would light up. The expansiveness of that smile, it was like a hug before the hug. He was an officer in fiction, and a gentleman in real life..."

Nicholas Courtney and Terry Molloy – stars of *The Scarifyers*

BARNABY EDWARDS

ACTOR

All too often, we are encouraged to judge people by their fame or their wealth. It is surely far better to estimate someone's worth by the effect they have on others.

When I grew up in the 1970s, I didn't want to be the Doctor or Harry Sullivan or the Daleks: I wanted to be the Brigadier. I still do. Indeed it was Nicholas Courtney's assured, witty, understated and very British performance that made me want to become an actor. He was my first hero and he has remained so down the years.

I don't know if you've seen that brilliant Frank Capra film, *It's A Wonderful Life*, but Nick reminds me of James Stewart's character. His, too, was a life which brought joy to those whose paths it crossed, which entertained, which inspired. As Clarence says in the movie: "Strange, isn't it? Each man's life touches so many other lives. When he isn't around, he leaves an awful hole, doesn't he?"

DAVID RICHARDSON

PRODUCER, BIG FINISH

Being a relative newcomer to Big Finish, I only worked with Nick once, on our *Companion Chronicles* Special *The Three Companions*. And from that regrettably brief experience, all I can say is that everything people have ever said about him is true. He was one of the nicest, most professional actors you could ever hope to meet. I'm so glad that, at the end of the day, when we came to do an interview for the CD extras, that I said to him "You're just an absolutely lovely person." It's often said about people when they're gone; I'm just glad I got the chance to say it while he was alive.

NIGEL FAIRS

NICHOLAS COURTNEY'S CO-STAR IN
***THE MOUSETRAP* AND BIG FINISH DIRECTOR**

I was lucky enough to be working with Nick in the theatre on *The Mousetrap* on the day that he married Karen, and it's a testament to his professionalism that he came in after the ceremony to do a matinee and an evening show. On stage I saw him looking unusually wistful and when we came off I asked him if he was all right. "Nigel," he replied, dewy-eyed, "this is one of the happiest days of my life."

As Nick had always been so open about his long struggle with depression, I felt privileged and delighted to have been a witness to his happiness. He was a sweet, caring, gentle man, a professional to his core and impossible not to love.

Nigel Fairs and Nicholas Courtney in *The Mousetrap*

REMEMBERING NICHOLAS COURTNEY

Graeme Harper was reunited with Nicholas Courtney when they both worked on *The Sarah Jane Adventures*.

GRAEME HARPER

DIRECTOR OF *ENEMY OF THE BANE*

There was nothing at all military about Nick Courtney, except what he took on board when he played the Brigadier. And I'm sure that some of what he took on board came from Douglas Camfield. Duggie cast Nick in the role, and had been an officer in the army before he became a director. Nick brought great humour to the character, and Duggie definitely had that.

As far as I remember I first met Nick when I was an assistant floor manager on *Colony in Space*, and then *Planet of the Spiders*. I remember getting on very well with him, and when I became a director some years later I cast him in an episode of *Juliet Bravo*. I needed someone to play a high-ranking police officer and I remembered him from *Doctor Who*. He was an obvious choice for that type of role, and I wonder whether he used to ask his agent to chase parts like that. If you read his autobiography you'll see that he did many other things. He was very handsome, and in his youth he was a romantic lead in the theatre.

Nick was very different from the stiff-upper-lip characters he played on television. I wouldn't say he was a pushover, and you would never have wanted to pull the wool over his eyes, but he was a gentle soul. A real teddy bear.

The last time I worked with him was when he guest-starred in *Enemy of the Bane*, a story I directed for *The Sarah Jane Adventures*. The day Nick walked in for the readthrough was a day I will never forget. Everybody in the room was so delighted to see him. Of course he looked different – he was older, and bigger – but he sounded the same, and he was still the same man playing the same character. It was an extraordinary moment for all of us. His presence lifted the room.

Lis Sladen absolutely adored him, but after she read the script she asked me, "I don't have to get in the car with Nick and drive very far, do I?" I told her, "I need to see you get in, but then you duck down. Once Nick drives off I can stop the car, get you out, and then carry on shooting with Nick driving the car." And then I said, "Why do you ask?" She said, "He's a terrible driver!" I thought that was ever so funny, because I couldn't imagine Nick being rotten at anything!

Nick was obviously elderly by the time we did *The Sarah Jane Adventures*, and I had to take into consideration the fact that we weren't going to get anything done very fast. But his age didn't affect his speech, or his ability to act. He was bright as a button and right on the script. If something didn't feel Brigadier-ish to him he'd have his say. This would get back to the executive producer, Russell T Davies, and he would change it. I think it only happened twice, but Russell took the comments on board because Nick owned that character.

Nick was always courteous and polite to everybody. If he was angry about something you'd never know it, because he was always so calm and collected. I suspect he didn't have any dislike for anyone. I'll remember him as being very generous, very kind and very honest.

He was a gentleman, and a fine actor.

PHIL FORD

WRITER OF *ENEMY OF THE BANE*

I will always be proud of writing the script that brought Nick Courtney's Brigadier back into the world of *Doctor Who* and reunited him with Sarah Jane Smith. My memory of the man himself during production of *Enemy of the Bane* is something I will always cherish.

As a kid I remember thinking how starchy the Brigadier always seemed in the Doctor's days of exile to Earth. Later on, of course, I realised it wasn't starchiness, but just good old British stoicism. It didn't matter what good-for-nothings the universe threw at Earth, and no matter how many times a hail of bullets failed to make any impact on them, the Brig was never fazed. In those days, of course, the Doctor was either flouncing around in velvet jackets and frilly shirts or a floppy hat and scarf, so the stiff-upper-lipped Lethbridge-Stewart did a good job of grounding things.

When I first joined *The Sarah Jane Adventures* I wanted to bring back the Sontarans, and I wanted to bring back the Brigadier, and I got them both together! Yay! At the readthrough I don't think I was the only one who felt a tingle of emotion the first time we heard that wonderful, unforgettable voice of his wrap itself around Lethbridge-Stewart's lines.

Nick was a charismatic *bon viveur*, and a first class gentleman. But the memory I shall cherish most of all is of the moment he told me that I'd written the Brigadier perfectly.

Thank you, Nick.

Sir Alistair Lethbridge-Stewart made his triumphant return in 2008's *Enemy of the Bane*.

> "We planned to bring the Brigadier back again after *Enemy of the Bane*. Every year! But as you know that wasn't to be..."

RUSSELL T DAVIES

CREATOR AND EXECUTIVE PRODUCER OF *THE SARAH JANE ADVENTURES*.

I was so delighted when the chance came up to include the Brigadier in *The Sarah Jane Adventures*. Quite apart from the legend of Nick himself, the Brig fitted the family feel of the show – Sarah Jane as mum, the gang as kids, with naughty old granddad twinkling away in the corner, sharing his outrageous tales of the war, and all the Doctors he's seen. Perfect. Summon the Great Man!

Though as ever with the BBC, that soon led to panic. About, ooh, two days before filming, it turned out that the BBC didn't own the Brigadier – he belonged to Mervyn Haisman and Henry Lincoln! We'd written him in without permission. Oh, the fuss! The frantic paperwork! To be honest, I didn't worry too much; I reckoned that once the Brig was on his way, no power on this Earth could stop him. Certainly not red tape.

And then... I wish I'd got to know Nick better, but it wasn't to be. When it came to *Enemy of the Bane*'s readthrough, I had a streaming cold. It's never wise to face working actors in that state – although you'd be amazed at how many people do, as though they haven't realised how colds work – so I stayed at home, miserable that I was missing this moment of history.

Russell T Davies meets the Great Man on Bannerman Road.

© MICHAEL McMANUS

But I treasured Julie Gardner's reaction. Forgive her, but she's not quite as steeped in early *Doctor Who* as the rest of us, so she wasn't quite an expert in all things Brigadier as she sailed into the readthrough... She soon learnt! "My God," she said, striding back out, "that man is marvellous!" Well of course he is. I said so, didn't I? "No, but I mean, *really* marvellous. The room was in thrall to him! He's a genius!"

We finally met outside 13 Bannerman Road, in the middle of filming, on some sunny weekday. Nick was indeed as twinkling as I'd hoped. He quietly sized me up, a certain smile playing across his face; he looked like a man bursting with cheeky remarks, just waiting to let rip. But the schedule took over – there were Sontarans to fight, and Clyde to be gunged, not to mention Samantha Bond as a vision in purple, so I stepped back, let the work take over, watched the mighty warrior do his stuff from afar. And I shivered at that voice, the same voice I'd loved, feared and laughed with, as a child, all those years ago, in my happy old home.

Our last meeting came at the *Sarah Jane Adventures* Press Launch. And again, I had to go – the launch was in London, and Cardiff was calling. But I shook Nick's hand, and we hooted about this and that, and I thanked him, and then headed off for the train. But I remember looking back. And the lunchtime bar had turned to drink; Nick stood there, with friends and fans and colleagues around him, and I could see one hell of an afternoon settling in. I thought how commanding he looked. How happy. And I thought how fandom can be so excellent, at surrounding its old soldiers with love and company.

We planned to bring the Brigadier back again, after that. Every year! So we prepared for his meeting with the Tenth Doctor in *The Wedding of Sarah Jane Smith*... but as you know, that wasn't to be. We would wait! We made tentative enquiries about *Death of the Doctor*... Again, not to be. And now we're not waiting any more.

I would love to have worked with him again, and to have talked to him more. But considering that I saw him fight Sontarans, Bane and Mrs Wormwood, and then witnessed him holding forth at a bar, drink in hand, surrounded by adoring faces, then to paraphrase *Doctor Who*: I wish I'd known him better, but, briefly, I knew him at his best.

And far away, across the world... I'd like to think there's a portal in Peru. A gateway to some new adventure. Which Sir Alistair Gordon Lethbridge-Stewart is stepping through, his wife at his side. He's wondering why these places always look like Cromer, as he travels onwards, out into the stars, forever.

Sir Alistair shows off his driving skills...

'Major Kilburn' asks the Brig about stories of the old days...

Preparing for the Brigadier's final take...

GARETH ROBERTS

DOCTOR WHO AND *SARAH JANE ADVENTURES* WRITER

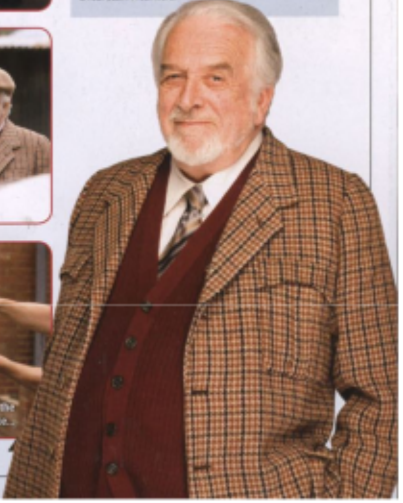
I went to a few *Doctor Who* conventions in the 1990s off the back of my Virgin novels. My status as spin-off writer allowed me access to the hospitality rooms, but I hardly ever actually went in. I was too nervous. Because the likes of Barry Letts, Lis Sladen and Nick Courtney left me feeling like a tongue-tied idiot. If it had been Madonna, Jack Nicholson or Liz Taylor in there, no problem. But these people were the *real* stars, the *real* heroes, the talents that had shone the brightest into my childhood and changed my life forever. How could I have a conversation with Nick when I kept shouting (thankfully internally) IT'S ONLY THE BLOODY BRIGADIER!

Over the years I got a bit better at overcoming this, or at least hiding it. So when Nick appeared at the readthrough for the *SJA* block containing *Enemy of the Bane* (alongside my own story, *The Temptation of Sarah Jane Smith*), I managed to garble a few words and even introduce myself. "Oh yes, I know who you are," he said. My head spun, but luckily it didn't spin hard enough to stop me doing a very naughty thing. You see, taking photos behind the scenes on *Doctor Who* and its associate shows is strictly forbidden. But I had one chance to capture a little bit of history, so sneakily I took it – here you go.

Nick wasn't able to join us for *The Wedding of Sarah Jane Smith* a year later, which was heartbreaking. At last, a proper, full-blooded meeting between the Brigadier and the Doctor of the twenty-first century. With bells on. I'd written it, but it was never to be. Even if I say so myself, I did a good job – it was one of the best parts I've ever written for anyone and he even got to meet K9 – and tried to put a little bit back into the novelisation.

But back to the first readthrough. As often happens we were missing a few cast members and so I was cast very briefly as Kaagh the Sontaran. You're supposed to suppress yourself at moments like this – it's a job, everyone's a professional, *etc etc*. But all I could do was scream I AM A MONSTER AND THAT IS ONLY THE BLOODY BRIGADIER! And I'm not at all sure I internalized that.

But what else could I think? It was my moment with a real star. A real hero.



THE DWM INTERVIEW

"Nick was a big union man. I always liked him for that. He was one for the people."

Tenth Doctor David Tennant reveals what Nicholas Courtney meant to him, as both a *Doctor Who* fan and star, and laments the fact they never appeared on screen together...

Interview by BENJAMIN COOK

Roll call! Nicholas, Mark Gatiss, David Warner and David Tennant line up for 2003's *Sympathy for the Devil*.

Hello, David. What are your first memories of Nicholas Courtney?

"I remember discovering him slightly after the event. Because of my age [*David was born in 1971 – Ed*], I missed the time when he was in the show as a regular. I was just a bit too young for the UNIT days. I was older before I realised who Nick was and how significant he was, and then I saw some of the old episodes and realised he was fundamental to the whole show. The Brigadier was unique to *Doctor Who* at that time in that he was another alpha male, and that hadn't really happened before. There was an authority that was on a different scale, but kind of equal to the Doctor's, so there was a different dynamic in there. Characters that change the fabric of a long-running show are the ones that are so loved and remembered, and the Brigadier was very much that. He had this incredible history, and the fact that he kept coming back. He started popping up in stories with Peter [Davison, whom Nick played the Brigadier opposite in 1983 serials *Mawdryn Undead* and *The Five Doctors*], and there was always such joy in rediscovering the character, but there was something special about the actor as well. The fact that he'd been there in the 1960s, playing Bret Vyon [in *The Daleks' Master Plan*, 1965/66] – there was something magical about his long association with *Doctor Who*. It felt like that should go on forever."

He returned as Lethbridge-Stewart in two episodes of *The Sarah Jane Adventures* in 2008, opposite Elisabeth Sladen.

"Yes, wonderfully."

Russell T Davies intended that Sir Alistair would reappear in the following year's *The Wedding of Sarah Jane Smith*, in which he'd have met your Doctor, but in the event Nick was too ill to take part. That must have been a blow?

"I got very, very excited when I realised it was going to be Sarah Jane, the Brigadier, K9 and me all at once, and really, really sad when that didn't work out, because he was still recovering [from a stroke]. Two or three months after that, I met him in my local Budgens. We used to live in the same part of north London. We knew each other a little – not well, but we'd done those Big Finishes together [2003's *Sympathy for the Devil*, in which David played Colonel Brimmicombe-Wood, a role he reprised – again opposite Nick – in 2005's *UNIT: The Wasting*] a few years previously. We bumped into each other in the supermarket, and it was lovely to see him. We stood amongst the frozen veg and had a long chat, saying how much we both regretted the fact that he hadn't been able to make that *Sarah Jane* episode. But he seemed so much better. He was up and about, doing his own shopping, and so lovely to chat to. That was the last time I saw him."

Were you nervous the first time you met him, on *Sympathy for the Devil*?

"I was just excited, really, because he was this living legend, and then utterly beguiled by him. There was nothing intimidating about him; just this kind, warm, generous actor. Back in 2003, *Doctor Who* was a sort of folk memory, really, so there was a wonderful joy in getting to do these audio plays anyway, and to do one with the Brig... it was a little fantasy time, really. He was just lovely. And he was a big union man, wasn't he? He was involved in [actors' union] Equity. I remember, as a young actor, seeing his name crop up in union literature, so I always liked him for that as well. I thought, he's a good, decent union man. He's one for the people."

He seems to have been one of a rare breed of person of which nobody has a bad word to say. He is loved.

"It's very hard to find anything negative about him – any sense that anyone was ever annoyed or exasperated by him. He was the consummate professional... and, of course, he played the consummate professional so well, although there seemed very little of the military man about his bearing in real life; he was much more avuncular, with very few sharp edges as far as I could see." ■

GALAXY FOUR www.galaxy4.co.uk
OFFICIAL DOCTOR WHO MERCHANDISE SUPPLIERS
0114 2684976 www.galaxy4.co.uk 493 GLOSSOP ROAD SHEFFIELD S10 2QE

ROBOPHOBIA
Starring SYLVESTER McCOY
"In many ways, ROBOPHOBIA picks up where THE ROBOTS OF DEATH left off in 1977," says writer NICHOLAS BRIGGS, "but it goes in an entirely new direction, and I don't just mean out into space." £14.99

PRIORITY RED! KALDOR CITY
KALDOR CITY uses characters and idea from CHRIS BOUCHER's classic DOCTOR WHO story THE ROBOTS OF DEATH to tell a terrific adventure of dark forces and political intrigue
SIGNED CDs £10.99 each POST FREE
OCCAM'S RAZOR signed by PETER MILES
DEATH'S HEAD signed by CHRIS BOUCHER
HIDDEN PERSUADERS signed by BRIAN CROUCHER
TAREN CAPEL signed by PAUL DARROW
CHECKMATE signed by PETER HALLIDAY
STORM MINE signed by DANIEL O'MAHONY

FACTION PARADOX Originally created by LAWRENCE MILES for the BBC's acclaimed series of DOCTOR WHO novels
SIGNED CDs £10.99 each POST FREE
COMING TO DUST signed by PATRICIA MERRICK
THE SHIP OF A BILLION YEARS signed by PETER MILES
BODY POLITIC signed by PETER HALLIDAY
WORDS FROM NINE DIVINITIES signed by PHILIP MADOC
OZYMANDIAS signed by EDWARD DE SOUZA
THE JUDGMENT OF SUTEKH signed by GABRIEL WOOLF

AN UNOFFICIAL DOCTOR WHO CONVENTION FROM FANTOM FILMS
THE PANDORICA WILL OPEN...
THE OLD JOINT STOCK PUB & THEATRE - SATURDAY 16th JULY 2011
PETER PURVES, JACQUELINE PEARCE, KATE O'MARA, JAMES COSS, SIMON FISHER-BECKER, DAN STARKEY, MARK MORRIS, SUSAN BROWN
MORE GUESTS TO BE ANNOUNCED TWO FREE AUTOGRAPHS PER GUEST Adults £40 Kids £25 Extra autographs only £5 each
4 Temple Row West, Birmingham, B2 5NY 11:30 - 19:00
PANELS, AUTOGRAPH SESSIONS & PHOTO OPPORTUNITIES

BONNIE LANGFORD
Signing at GALAXY FOUR
Saturday 13th August
Noon until 2pm
Photos £10 plus one personal item signed FREE for every photo purchased.
Appearance subject to work commitments. Thanks to FANTOM FILMS.

Prices correct at time of going to press. All items subject to P&P. Free Post Offers are UK only. Opening times 10-5 Mon-Fri and 10-4 Sat.
We accept VISA, MASTERCARD, SOLO and MAESTRO. Cheques and Postal Orders payable to GALAXY 4. Terms and conditions at www.galaxy4.co.uk

THE LAST POST

A salute to the life and career of the inimitable Nicholas Courtney, *Doctor Who*'s soldier in time.

Feature by MARCUS HEARN

Alistair Gordon Lethbridge-Stewart made an inauspicious début in *Doctor Who*. Near the end of the second episode of *The Web of Fear* a pair of military boots fills the frame, signifying that a mysterious soldier is stalking Victoria through the tunnels of the London Underground. It is not until the beginning of Episode 3 that it is revealed that the boots belong to Colonel Lethbridge-Stewart, a character devised as something of a red herring among the besieged humans, but who would go on to become the Doctor's greatest ally. Lethbridge-Stewart was the invention of *Web of Fear* writers Mervyn Haisman and Henry Lincoln, and was cast by director Douglas Camfield. But the character was essentially created, and made unforgettable, by actor Nicholas Courtney.

Lethbridge-Stewart came into his own during the Third Doctor's exile on Earth. Although seconded to UNIT, the United Nations Intelligence Taskforce, the Doctor remained a renegade at heart. Lethbridge-Stewart, now promoted to Brigadier and nominally the Doctor's boss, was the personification of the authority the Doctor instinctively rebelled against. The character simultaneously evolved into the Doctor's best friend; Watson to his Holmes, steadfast against Moriarty in the shape of the Master.

Nick introduced aspects of his own laid-back character to the Brigadier, slipping away for a crafty pint in *The Dæmons* and smoking one of his own cheroots in *The Green Death*. Such personal touches helped to make the character much more than the humourless foil he could have remained on the page. Over the years 'the Brig' became the programme's most paternal figure, and Nick became something of a patriarch to its loyal fans.

On television Nick seemingly cornered the market in stuffy authoritarians, with a long line of bank managers, police inspectors and, most notably, army officers. But all these roles were at odds with his liberal, rather mischievous personality.

Many of those who met him soon realised that he had little in common with the more aggressive aspects of the Brigadier's personality. "I can't bear intolerance or extremism," he told Nick Briggs in 1995. "I don't like violence. One of the things that irritates me is people making assumptions. I'm an idealist-realist-optimist-pessimist. That's four good contradictions! I don't like injustice and I don't like unkindness."

William Nicholas Stone Courtney was born in Cairo on 16 December 1929. His parents, Geoffrey and Evelyn, split up when he was one year old. Nick and his sister, Susan, were brought up by their father and stepmother, Anne, whom Nick would come to love.

Unfortunately, Nick's stepmother could do little to protect him from the brutalities of public school in Kent, and later Kenya. "Most of my childhood was fairly miserable," he recalled in 1996. "A lot of bullying went on, I was very prone to that. I remember thinking, 'Oh, I look forward to the time when might is no longer right,' and when your brain and who you are is more important than your ability to beat someone up... I suppose if I'm honest, my earliest memory is of me being bullied at school. It just never stopped."

In his mid-teens Nick embraced Christianity, and would maintain a quiet but unwavering faith for the rest of his life. In a 1996 interview with **Doctor Who Magazine** he cited Jesus Christ as his greatest inspiration, adding, "You have to go to church when you're at school, but after that I chose to go of my own volition. I'm not a very loud Christian like some people... I know what I think, and I can't explain it to people because either you have faith or you don't."

At the end of 1948 the 18-year-old Nick embarked on an undistinguished two years' National Service. There were compensations in the shape of a West German girlfriend called Uschi, but he was glad to be demobbed in June 1950. During his entire time in the army he never fired a single shot, and rose no higher than the rank of private.

Following a brief stint working as an assistant in a department store, Nick decided to follow in Susan's footsteps and become an actor. After two years training at the London's Webber Douglas School of Singing and Dramatic Art, he made his professional début at Swindon's Playhouse Theatre in September 1952.

The early months of Nick's career saw his duties divided between acting in a brisk turnover of repertory productions and working as an assistant stage manager. He did both at Swindon for a salary of £5 a week and, as a portent of things to come, his roles included his first military officer (in Terence Rattigan's *When the Sun Shines*) and his first vicar (in Philip King's *Without the Prince*).

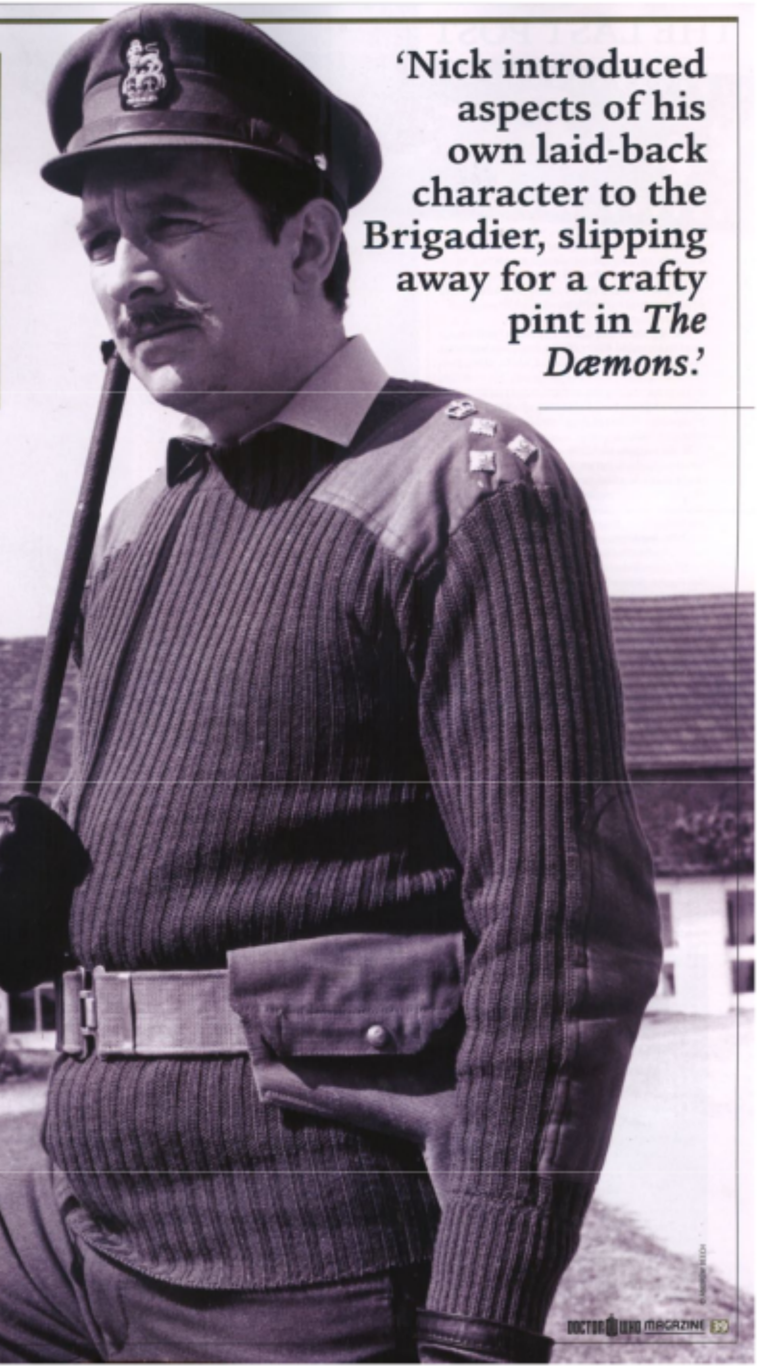
Early 1953 saw him transfer to the King's Theatre in Hammersmith, and more split shifts as an actor and ASM for an eight-week classical season overseen by renowned stage thesp Donald Wolfit. Nick's ►

Nicholas Courtney's first *Doctor Who* appearance, playing Bret Vyon in *The Daleks' Master Plan*.

Only a Corporal on this occasion! *To Live in Peace* in Northampton, in 1958.

Murder in the Red Barn with Jenny Lee and Gillian Rhind.

Caesar and Cleopatra at Birmingham Repertory Theatre.



> 'Nick introduced aspects of his own laid-back character to the Brigadier, slipping away for a crafty pint in *The Dæmons*.'

colleagues included future playwright Harold Pinter (whom he appeared alongside in a production of *Macbeth*), future star Ronald Fraser (at that time working as a scenery painter) and Ronald Harwood, whose experience of working with Wolfit would inspire his classic play *The Dresser*.

This was rich company and valuable experience, all at an increased salary of £7 a week, but when the season finished Nick remembered Wolfit telling him to "Go away and learn your job in rep." He took him at his word, and for the next ten years performed in a staggering number of plays in such diverse locations as the Isle of Wight and Portstewart in Northern Ireland.

Nick's matinee idol looks saw him cast as romantic leads, in between the now regular assignments as vicars, policemen and soldiers. They also led to a vigorous love life, which often involved sneaking various girlfriends past the puritanical landladies at his theatrical digs. Pre-marital sex may not have been openly discussed in 1950s Britain, but Nick admitted to a string of affairs and once found himself sharing a bed with two other people during one particularly memorable night in Buxton.

His philandering was temporarily curtailed in 1954, when his girlfriend at Colchester Rep fell pregnant. Neither Nick nor her were ready for marriage or parenthood, and after initially fearing that the girl's father would literally kill him they decided on a radical course of action. The baby was not born and they split up. Nick lived with guilt over the aftermath of their affair for the rest of his life.

In spring 1955 Nick joined a repertory company in the Isle of Wight with, among others, a young Sheila Hancock. There was a short-lived engagement to a local girl, but Nick soon realised that he still wasn't ready to settle down. By the time he was in rep in Birmingham the following year, the relationship was over.

In Birmingham he rubbed shoulders with Geoffrey Bayldon and Albert Finney, and throughout the rest of the decade felt he began to develop as an actor in such diverse productions as *Julius Caesar* and a science-fiction farce called *The Flying Saucer*. While working on the Restoration comedy *The School for Scandal* he almost got engaged to actress Ann Kennedy, but in 1961 he met the woman who was finally able to conquer his fear of commitment. Nick fell in love with Madeleine Seignol, a French nurse working at Northampton General Hospital. They were married at Lake Geneva on 18 April 1962, and the couple moved to London.

In 1960, Nick appeared in *The School for Scandal* in Northampton.

> ## 'Producer Peter Bryant thought Nick looked too young to play such a high-ranking officer.'

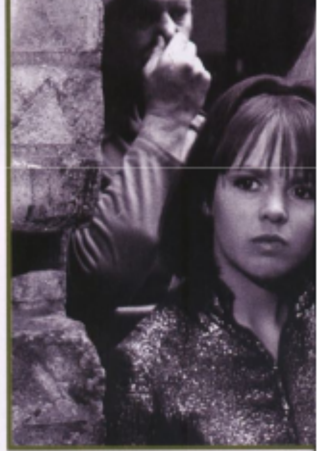
By the early 1960s Nick was understudying Robert Hardy and Jeremy Burnham in the West End, and making his first real forays into television acting with small parts in *The Avengers* and drama series *No Hiding Place*. When roles became scarce he started working as a clerk for the Inland Revenue, but left when he got offered a part in a West End production of *The Doctor's Dilemma*.

Another doctor came calling in early 1965, when Nick attended an audition to play Richard the Lionheart in the *Doctor Who* serial *The Crusade*. Director Douglas Camfield gave the role to Julian Glover, but he remembered Nick when casting two subsequent productions. Later in the year *The Daleks' Master Plan* called for spacebound secret agent Bret Vyon to join the Doctor and his friends, and Camfield offered the role to Nick. Camfield soon earned Nick's respect. "Duggie was a diehard professional," he told Richard Marson in 1986, "a tremendous worker with a sense of fun and a great rapport with actors. You relied on him... organisation was his watchword."

Nick was rather less taken with the show's star, William Hartnell, who offended his liberal sensibilities when he pointed out that a fellow cast member was Jewish. Nevertheless he took Hartnell's advice and appointed his son-in-law, Terry Carney, as his new agent. Subsequently, as Nick remembered, he hardly worked for another year.

Douglas Camfield came to the rescue by casting Nick as the lead in the five-part thriller *Watch the Birdies*, which was broadcast by BBC1 in June 1966. Over the next few years Nick would maintain a more satisfying balance of television work and theatrical roles, which included a pantomime of *Robinson Crusoe* where Wilfrid Brambell starred as the dame.

In 1967 he was elected to the governing body of actors' union Equity, a position he maintained almost every year until 1996. In August 1967, Madeleine gave birth to their first child. "One of the most wonderful days of my life was when I saw my daughter born," he remembered. "That was knockout. It sort of confirmed everything, and I found it deeply moving. I went out and got so rat-arsed that night – I went to a party held by Ian Hendry, with whom I was appearing at the time in a show called *The Informer* – and just felt like a king."



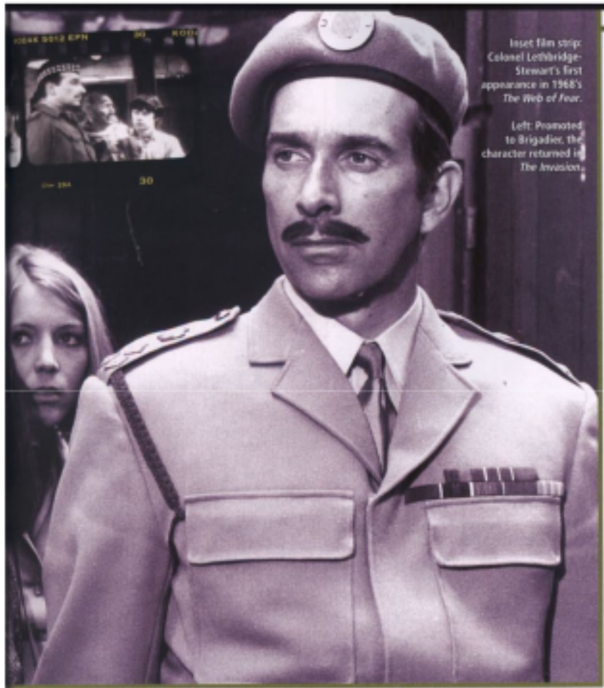
The family was complete with the arrival of their son, Philip, who was born the following year.

Nick considered that *The Daleks' Master Plan* had been his first and last shot at *Doctor Who*, but in December 1967 Douglas Camfield proved him wrong. Camfield was preparing *The Web of Fear*, a Patrick Troughton story that pitted the robotic Yeti against the army in the unlikely setting of the London Underground. David Langton, later to appear in *Upstairs, Downstairs*, was cast as the enigmatic Colonel Lethbridge-Stewart. Camfield was convinced that Nick must have been a military officer, and had already cast him as Captain Knight. When Langton dropped out he offered Nick a last-minute promotion. There was no more money on offer, but the decision to say yes would prove to be an investment in his future. "If David Langton had taken that part, my life over the last 40 years would have been massively different," he reflected in 2006.

Camfield gave careful consideration to the character's background. "Lethbridge-Stewart was a rather straight-laced, up-and-down bloke when he was first conceived," he told Gary Hopkins in 1984. "One way or another I did a bit of thinking. Could we make the Colonel more interesting, younger and more dashing? Someone like 'Mad Mitch' of the Argylls who was making headlines out in Aden. Perhaps he could be one of those Anglicised Scottish aristocrats found in the Highland regiments?"

Nick understood the analogy to Lieutenant-Colonel Colin Mitchell, and gave Camfield what he wanted. "Like all good officers, he would lead his men from the front, and never ask them to do anything that he couldn't do."

Nick's appearance was subject to a small alteration before he began filming on 17 December 1967. *Doctor Who*'s producer, Peter Bryant, thought Nick looked too young to play such a high-ranking officer, and asked the make-up department to provide him with a false moustache. "It has stuck with me – literally – ever since," Nick told Jeremy Bentham. "It was always a make-up moustache, because the kind of moustache that I could grow myself never looked right for the part – it never looked Brigadier-ish."



Inset film strip: Colonel Lethbridge-Stewart's first appearance in 1968's *The Web of Fear*.

Left: Promoted to Brigadier, the character returned in *The Invasion*.

Nick considered that his performance in *The Web of Fear* had been "ordinary", so was surprised when Bryant and story editor Derrick Sherwin asked him to return to *Doctor Who* as the head of UNIT in the 1968 story *The Invasion*. This would be an informal pilot for the series' new style, and if successful there was a prospect of a two-year contract to play the newly-promoted Brigadier Lethbridge-Stewart from 1969.

While waiting for *The Invasion* to begin, Nick taught French, history and drama to the pupils at the Corona Stage Academy, including the future *Confessions of a Window Cleaner* star Robin Askwith. Frustrated by his class's indifference to learning anything about 'the business', Nick fell hungrily on the role of the Brigadier when production of *The Invasion* began in September 1968.

The following year, Nick went to Liverpool to play one-armed artist Teddy Lloyd in Ian McKellen's production of *The Prime of Miss Jean Brodie*. Towards the end of his life he would identify this as his favourite stage role, and McKellen as "the best theatre director I have ever encountered."

With his two-year contract to play the Brigadier about to begin, theatre would have to take a back seat.

Spearhead from Space was the most radical overhaul in *Doctor Who*'s history. The show now starred Jon Pertwee, and had a new assistant in Liz Shaw, played by Caroline John. The Doctor was reluctantly based on Earth, and production switched from black-and-white to colour. Some of the few constants from the previous series were UNIT, and its commanding officer.

Filming began in September 1969, and coincided with an episode of the depression that Nick referred to as his "black holes". Nothing seemed to go right – he hated the Brigadier's new uniform, and particularly disliked the beret he was asked to wear. His unease was compounded when Derrick Sherwin criticised him for never putting it on correctly. More seriously, he couldn't find any empathy with director Derek Martinus and clashed with Jon Pertwee. "We didn't see eye-to-eye," he told Nick Briggs. "I don't know who was right and who was wrong – it doesn't really matter now – but I felt that I had to stand my ground, because I'd established the Brigadier already... I think I was probably wrong. I think I was on the defensive, because I wondered why he wasn't letting me get on with what I wanted to do."

With Patrick Macnee in the 1967 *The Avengers* episode *Mission: Highly Improbable*.

With Brian Blessed in a 1969 episode of *Randall and Hopkirk (Deceased)*.

Nick finally relaxed on *Spearhead*'s last day of filming, by which time he had at least built a rapport with fellow churchgoer Caroline John.

Nick's communication problems with Pertwee continued into the recording of the next story, *Doctor Who and the Silurians*. "We rehearsed in Tooting Bec," he remembered. "There was no canteen for lunch, so I suggested we go to the pub. Jon said, 'You like pubs, don't you Brig?' I said, 'Yes.' He said, 'You've got a drink problem, haven't you?' I wish I'd had the wit to say, 'No Jon, I haven't got a problem, I just enjoy it,' but I was taken aback. I've never known what a drink problem is. I don't find it a problem."

Nick reached a milestone during the making of that story, and Pertwee teased him about it by carving 'Brig is 40 today' onto one of the trestle tables in the rehearsal room. 1970 began with the production of *The Ambassadors of Death*, and Nick still fretting over his beret and tight-fitting costume. On top of all that, he had now watched *Spearhead from Space* and was paranoid that he was blinking too much on screen. He retreated to the pub after rehearsals, and was joined by *Ambassadors* director Michael Ferguson. "Mike said to me, quite rightly, 'What you've got to do is learn not to care, even though you *do* care...' That's a philosophy that I've learned over the years, but because you're always, if you're any sort of actor, questioning what you do, and you want to do your very best, if you let yourself down, that's... well, it's not a pleasant thing. But you have to learn to accept it. That's survival."

For *Inferno*, the final story of the seventh series, Nick looked to Mussolini for the inspiration to play the fascist Brigade Leader in a parallel universe. "I think the series I enjoyed most was *Inferno*," he told the *Radio Times* in 1973. The story gave rise to Nick's most famous anecdote – the one about the eyepatches [*see The Fact of Fiction on page 50 – Ed*]. Aware the story had become something of a cliché, Nick eventually made a virtue of *not* repeating it. He was happy to recall, however, that during the recording of *Inferno*, he finally made his peace with Jon Pertwee. In his autobiography, *Still Getting Away With It*, Nick wrote: 'Jon and I were going through our lines in his car just before filming started. As we finished he turned to me and said, "Brig, you're one of the nicest men I've ever worked with." I had to get out of the car. My eyes had started to smart. They still do when I think back to that day. I remember thinking, "Now I've got him to trust me, we can do anything and everything." It's no exaggeration to say we never looked back.'

Doctor Who's future hung in the balance after the seventh series, and while Nick waited to see what producer Barry Letts and script editor Terrance Dicks had in store for the Brigadier, he took a guest-starring role in Yorkshire Television's drama series *The Main Chance*. By August 1970, however, he was out of work. In a move that would be inconceivable for many of today's stars, he took a job as a builder's labourer in order to support his family.

The return of *Doctor Who* for an eighth series rescued him from the building site, and he was pleased to be allowed to change the Brigadier's costume. "I suppose, strictly speaking, it might not have been as correct as the original one, but vanity, vanity, vanity!" he told Nick Briggs. "I know what suits me. I like a peaked cap on my head, and a woolly pully if necessary; something about that makes you feel a bit more butch!"

Unaware that Caroline John had left the programme, Nick only met new companion Katy Manning during a *Radio Times* photo shoot for the first story, *Terror of the Autons*. The tale also introduced Roger Delgado as the Master, but Nick had been forewarned about the arrival of the Doctor's Moriarty and knew Delgado from an episode of *Randall and Hopkirk (Deceased)* they had shared several years earlier.

Terror of the Autons would prove to be another faltering start for Nick, who was plagued with debilitating panic attacks during filming. ►

◄ Barry Letts reorganised his schedule to allow him time to recover. In time, Katy Manning would become another friend and confidante to soothe his nerves. "He always used to say to me, 'Who's coming to the juicer?' Nobody ever went. I'd go to lunch with Jon or whatever. One day I said, 'I'm coming to the juicer with you.' So we went to the juicer, and he always remembered that I'd broken the circle of those who went to lunch in the canteen at Acton and went to the juicer with Nick. Later, I made him a nice Bovril, because that was Nick's absolute favourite. He used to have about ten cups a day – he said it kept him going!"

The Mind of Evil featured a scene where the Brigadier attempted a Home Counties accent, which Nick later conceded was misjudged. "Who was I trying to kid?" he admitted. In other respects, however, his performance was hailed as highly authentic. "I want the Brig to be a human being, not a cipher," he told the *Radio Times*. "I try to make him endearing and get some fun into the action, the sort of unintentional humour that arises out of character and situation. I sometimes have my tongue in cheek with the Brig, but I'm not doing a Monty Python and trying to send him up. I don't want him to look a twit. I think he appears genuine. At least, a brass hat from the War Office once told a producer: 'He's exactly like our lot.'"

His reputation had spread to the lower ranks by the time Tim Piggott-Smith received his first television speaking role in *The Claws of Axos*. "I was a soldier, although not one of Nicholas Courtney's mob," he remarked in 1992. "I actually had the honour of arresting the Brig, much to his annoyance. Everyone knew who was wearing the moustache in that battalion."

Nick may have sorted out the Brigadier's uniform, but the fake moustache continued to cause him problems. Location filming for *The Claws of Axos* took place at a windswept Dungeness, where the moustache frequently detached itself. "It was always the right half," he said. "There's no deep psychological reason for that. Maybe I was talking more with the right upper lip, with a stiff left upper lip."

The Time Lords allowed the exiled Doctor a brief respite for *Colony in Space*, but the Brigadier was fully restored for season finale *The Dæmons*, the quintessential Jon Pertwee adventure and the final story in Nick's two-year contract. Director Christopher Barry chose Aldbourne in Wiltshire as the picturesque backdrop to the Doctor and UNIT's struggle to prevent the Master resurrecting the demonic Azal. The story yielded several classic moments, none more celebrated than the Brigadier's pragmatic reaction to a marauding church gargoyle. "Jenkins," he orders a squaddie, "chap with wings there – five rounds rapid!"

Like the eyepatch story, Nick was aware of the line's cult status. "Everyone knows about *The Dæmons* – 'Chap with wings,' and all that – but my favourite bit is when the Brig goes off to the pub at the end!"

"A brass hat from the War Office said the Brigadier was 'exactly like our lot.'"

The Dæmons wrapped in May 1971, and shortly afterwards Nick took a job as a sales assistant in Tradition, a Piccadilly shop that sold medals and other militaria. Any ambitions to keep a low profile between series of *Doctor Who* were scuppered by celebrity customer Michael Aspel, who recognised him and recorded an on-the-spot interview for his radio programme.

There was a small role as an auctioneer in the Agatha Christie film *Endless Night*, before Nick returned to the BBC's Television Centre in August 1971. *Day of the Daleks* opened *Doctor Who*'s ninth series with the long-awaited return of the popular monsters, but Nick couldn't get excited. He shared Jon Pertwee's disdain for the scene-stealing creatures, surmising that "Their iconic status was thanks more to their design than to their storylines." The Brigadier's appearances in the show would now be less frequent, and his next return was for the season finale *The Time Monster*.

The show's tenth anniversary was commemorated with *The Three Doctors*, which began rehearsing in November 1972. Nick was alarmed to notice that Patrick Troughton's relaxed approach to the script caused minor friction with Jon Pertwee, so stepped in to mediate between the bickering Doctors.

"Nick loved having Pat on set with Jon," says Katy Manning. "There was no personal thing going on with Nick there, it was just a case of getting on with the job. And afterwards it was off to the juicer!"

Script editor Terrance Dicks recalls that Nick always observed the programme's hierarchy. "Jon was the star of the programme, and he was confident in that position. Nick was not the kind of person who would have considered competing with him, or pushing himself forward. Nick would, however, occasionally suggest lines of dialogue for the Brigadier. Actors are prone to do this sort of thing, and generally speaking I don't approve. You don't want the inmates running the asylum; my job is to provide the lines, your job is to learn them and not bump into the scenery. But I did occasionally indulge Nick, purely because his suggestions were so funny. He was immensely pleased when he got a line in, such as the one in *The Three Doctors* when he refuses to believe he's on an alien planet and declares, 'I'm fairly sure that's Cromer.'"

Jon Pertwee, Katy Manning and Nicholas Courtney at the opening of the BBC's visual effects exhibition at London's Science Museum in December 1972.

Nick was proud of another suggestion that he made towards the end of Episode Four. "I remember a long discussion about when the Brigadier, very sweetly, salutes the Doctors at the end," he said. "I thought that was rather a nice touch. It was my idea, actually. I thought I ought to salute them, because they were going to blow themselves up and kill themselves off or whatever. The Brigadier liked courage like that."

Aware that "we were in a very special story," Nick brought Bella and Philip into the studio to watch some of it being recorded.

The Three Doctors ended with the Doctor's ability to travel in time and space restored, but he returned to Earth for *The Green Death*, the story that brought the tenth series to an emotional end. Unlike Caroline John's departure, Nick was better prepared to say goodbye to Katy Manning. "Katy was universally loved," he wrote in *Still Getting Away With It*. "I think it was her vulnerability that I found so appealing, quite apart from her stunning good looks, plus a super-abundance of warmth and generosity of spirit."

The recording of Jo Grant's farewell to the Doctor was a moving experience. "None of us wanted to lose her," said Nick. "I didn't even tell her, 'Don't go,' because I don't tell people what to do in life – ever. She thought it was time she moved on. We all adored her, so the goodbye scene was full of tears being held back, and stiff upper lips going on. We couldn't have any blubbing, you see. Not allowed to blub."

Before she left the series, Katy read Nick's Tarot cards and told him his lucky number was four. Nick promptly placed a bet on the fourth horse listed in an imminent race. It lost.

The eleventh series introduced new companion Sarah Jane Smith, played by Elisabeth Sladen. Nick had relatively little to do in her début story, *The Time Warrior*, and was otherwise distracted by recording his first work for Radio 4, at the suggestion of his friend, the *Dæmons* actor Stephen Thorne.

In August 1973 Nick joined Paddy Russell, a director he failed to click with, for *Invasion of the Dinosaurs*, a cleverly-scripted story that was terminally compromised by inadequate visual effects. Nick enjoyed working with actor John Bennett, and regretted that some of his favourite character scenes with Sergeant Benton (John Levene) were cut from the finished programme. He was gratified that one particularly satisfying scene survived. "I thought the Brig came through with flying colours when he made a point of not chastising Benton for disobeying orders by helping the Doctor. It showed there was more to him than unquestioning obedience."

Jon Pertwee bowed out with *Planet of the Spiders*, a six-part story that began filming in March 1974. The Third Doctor faced death with the Brig by his side, but Nick wasn't keen on his scripted line 'Well, bless my soul!' in the original version of the regeneration scene. "That's why I said, 'Here we go again!'" he remembered. In the bar after the recording, Bill Slater, the BBC's Head of Serials, told Nick he approved.

Years before, Barry Letts had told Nick that the Brigadier would not be a permanent fixture in the show. Following the death of Roger Delgado in 1973 and the subsequent departures of Katy Manning and Jon Pertwee, Nick knew an era was finally coming to an end. Letts and Terrance Dicks would be the next to depart. "The old team was all leaving," he remembered in 1995. "I was very sad. Perhaps I was next for the chop?"

Recording *The Mind of Evil* with Katy Manning and John Levene in 1970.

While Nick reflected on his uncertain future, Jon Pertwee invited him to appear in his ITV panel show *Whodunnit?* Nick was cast a ballroom dancer who suffered a melodramatic death after being poisoned mid-tango. Pertwee rang him afterwards to congratulate him. "I never knew you could do comedy, Brig."

In April 1974, Nick was back with *Dæmons* director Christopher Barry for *Robot*, the story that would introduce viewers to the Fourth Doctor, Tom Baker. Before recording began, Nick told incoming producer Philip Hinchcliffe that he would have no objection to the Brigadier being killed off. Hinchcliffe reassured him that he had no such desire, although his plan to revisit the character at regular intervals would prove impossible.

Nick and Tom Baker hit it off immediately, and Nick was delighted to welcome the new Doctor as a drinking companion in The Castle, a pub next to the BBC's rehearsal rooms in Acton. "We used to go out a lot, Tom and I," said Nick. "He was good company, so it seemed a sensible thing to do. It started when, at the end of a rehearsal, Tom made a gesture to me signifying pouring a drink down his throat. We used to go to the pub, and he would lean across the bar, then lean across to me and say, 'Do you think she does the deed?' Perhaps he thought that I was a gregarious sort of chap!"

After one night out on the town, Tom slept at Nick's house. In the morning, Nick's children opened the bathroom door to be confronted by a naked Tom emerging from the bath. Happily, the incident passed without traumatising anyone involved, but there were serious problems elsewhere in the Courtney household. By 1974 Nick's marriage to Madeleine was faltering, and during the making of *Robot* Nick asked out a girl who was an onlooker to the location recording. "You old sly boots!" was Tom's response when he found out.

By the time Nick filmed his next *Doctor Who* story, *Terror of the Zygons*, in March 1975, his relationship with Madeleine had reached crisis point. His friendship with Tom Baker had also seemingly disappeared. "I didn't get on with Tom as well on *Terror of the Zygons*," he told Nick Briggs. "I don't know why. He seemed to have changed a lot in that one year. He wasn't quite as friendly as he was during *Robot*. It just didn't seem as easy working with him the second time. I think he was off in his own world, and the rest of us were left to sort of scramble behind him, basically."

Rehearsing 1975's *Terror of the Zygons* with Tom Baker and Elisabeth Sladen.

Nick found solace in Ian Marter, the square-jawed actor who played the Doctor's assistant Harry Sullivan. Nick had nervously suspected that Harry had been brought into the show to effectively take the place of the Brigadier, but *Zygons* would prove to be his final regular appearance. Nick would later declare that "Ian was one of my favourite people – not only in *Doctor Who*, but in the entire business."

Nick was aware that *Terror of the Zygons* would be the end of an era for the Brigadier, who he felt had already been reduced to the status of "a visiting cousin who showed up only occasionally."

"I didn't feel that *Zygons* was a very successful story to go out on," he told Jeremy Bentham in 1982. "I felt quite unhappy about that being my last one, and letting the Brig fade away in quite such a manner."

There was small consolation in the fact that the Brigadier was finally able to express his Scottish heritage; he reminds the Doctor that he's descended from members of the Clan Stewart, and wears a kilt to prove it. Elsewhere in the serial the Brigadier addresses the Prime Minister as "Madam" during a telephone conversation, although Nick later pointed out that this line was actually a jokey reference to Labour's home secretary Shirley Williams, rather than opposition leader Margaret Thatcher.

As well as being Nick's last regular appearance in *Doctor Who*, *Terror of the Zygons* was the last time he worked with director Douglas Camfield. 'I shall never forget Duggie's kindness and his friendship,' he wrote in *Still Getting Away With It*. 'He played a central role in the creation of the Brigadier, as well as casting me in the part – which has served me very well indeed.' ►

THE LAST POST

Back in the uniform: the Brigadier makes a final *Doctor Who* appearance in 1989's *Battlefield*.

◄ The Courtneys' marriage continued to unravel, and in 1975 Nick discovered that Madeleine was seeing another man. In characteristic style he blamed himself for letting her down, and decided to end his life with an overdose of sleeping pills. He quickly recovered, but the following year they agreed on a trial separation. He went on holiday alone, and returned home to discover that his wife and children had gone. Although he fought it, divorce was now inevitable.

The BBC had asked him to appear in 1975's *The Android Invasion*, but for reasons now unclear, the booking was cancelled before production began. They asked him again for *The Seeds of Doom* a few months later, but Nick was already committed to a stage show – *The Dame of Sark* – in Canada.

Traumatised by the collapse of his marriage, Nick had thrown himself into theatre work. His high television profile helped him to get lead roles alongside Kate O'Mara and Peter Byrne (*Double Edge*), Frank Williams and Jacqueline Pearce (*Otherwise Engaged*) and Liz Fraser and George Layton (Michael Frayn's *Donkeys' Years*). The Brigadier had disappeared from *Doctor Who*, and the steady stream of theatre engagements meant that Nick was never around to even watch the programme any more.

In 1979 he played the narrator in a tour of *The Rocky Horror Show*. "It's one of my great regrets that I never saw him do the Time Warp in high heels," says Terrance Dicks. By the time the show reached West Berlin in 1980 Nick was getting into the rock and roll spirit. The highlight was being pursued by a young groupie, who "made sure my stay was a memorable one."

Radio 4 dramas, documentaries and panel games provided fulfilling work, while television offered little more than brief 'stiff upper lip' roles. These included playing a bank manager in the sitcom *Sink or Swim*, opposite one Peter Davison.

Towards the end of 1981 Nick was finally offered something more substantial, in Frankie Howerd's wartime sitcom *Then Churchill Said To Me*. His typecasting endured in the role of Lieutenant-Colonel Witherton, but Nick was happy to be in the presence of the great Francis Alick, and equally pleased to play the love interest for Joanna Dunham.

Six episodes were made, but the project was ill-starred. The scripts were lamentable, and the series arrived just as alternative comedy was beginning to assert itself over more traditional sitcoms. The scheduled transmission date of May 1982 was cancelled, ostensibly because the BBC felt that it would be in poor taste to show the programme during the Falklands War. Nick expressed his disappointment in *Still Getting Away With It*. "A great deal of work had gone into putting it together and, besides, I had a very good part, and the exposure would certainly have been beneficial... Frankie had never been completely satisfied with the end product; nor, presumably, had the BBC... The writing could have been better – but I've seen far worse on British TV before and after."

The series finally received a terrestrial screening in 2000, eight years after Frankie Howerd's death.

With Peter Davison for 1983's *Mawdryn Undead*.

'Sylvester McCoy greeted Nick with a shambolic salute when they met...'

Nick's continued absence from his most famous role had not gone unnoticed at the *Doctor Who* production office, which was now run by John Nathan-Turner. The show's twentieth season included *Mawdryn Undead*, which would have reunited the Doctor (now played by Peter Davison) with one of the series' original companions, schoolteacher Ian Chesterton. Actor William Russell was lined up to reprise the role of Ian, but when he proved unavailable writer Peter Grimwade suggested that Nick Courtney's Brigadier could substitute with minimal changes to the script. It seemed unlikely that Lethbridge-Stewart would have supplemented his army pension by teaching in a boys' school, and fans would point to continuity conflicts between the UNIT stories and scenes that depicted the retired Brigadier in 1977. Nick dismissed such concerns as a matter for purists, and reported for duty in August 1982. He was finally allowed to appear without a fake moustache, but for his 1970s self was fitted with a toupee that Nathan-Turner dubbed 'the Spider'.

"It was a tremendous challenge to play the two different Brigadiers in *Mawdryn Undead*," Nick told Richard Marson in 1986. "It was also twice the work for the same money! The most difficult part of the story was keeping continuity with oneself, because playing the two aspects of the character meant that I'd be the younger one for one day's filming, then the older one for the next. I had to keep very firmly in mind which was which, otherwise the two would have got mixed up, and the final result would have been ruined."

Nathan-Turner could tell that he was comfortable in the role, even after seven years away. When recording was complete he approached him in the bar and asked if he would like to take part in the twentieth anniversary special, *The Five Doctors*. The Brig was an essential part of Terrance Dicks' 'command performance' script, and Nick was allowed to grow his own moustache for the first time. "Originally, of course, they were going to have my scenes with Jon Pertwee," he remembered in 1995. "When Tom Baker declined to do it, they had to rearrange the companions with different Doctors, so all my stuff was with Pat. We were in North Wales, which was very cold, but Pat always had his flask there. 'Would you like a nogglet, Nick...?'"

A twentieth anniversary convention was held in Longleat in April 1983. At the charity auction, Jon Pertwee insisted on selling the Spider, which raised £75. Conventions were now becoming a regular part of Nick's social diary, and on some occasions he even persuaded the previously reticent Patrick Troughton to join him. In August 1984 Nick attended an event in California, where he met fan, PR consultant and future author Lucy Chase Williams. The two would maintain a transatlantic relationship for the next three years.

As well as providing the opportunity for romance, conventions allowed Nick to keep in touch with old colleagues. In May 1984 he toured Norway in a production of *No Sex Please – We're British*, directed by Richard Franklin, UNIT's Captain Yates. The following year he was happy to invite Ian Marter to his house to watch his bootleg video of *The Invasion*, as research for Marter's novelisation of the story. He repaid the favour by naming the story's Russian missile base 'Nykortney'. Marter was only 42 when he died the following October, leaving Nick devastated.

The mid-1980s were a lean period, broken by a year's engagement in the West End production of *The Mousetrap* and a subsequent six-month contract with the BBC Radio Drama Company. In June 1988 John Nathan-Turner secured him a "not ungenerous" fee for a fleeting appearance as a French tourist in the twenty-fifth anniversary story *Silver Nemesis*. Soon after Nick was invited to dust off his peaked hat for *Battlefield*, the Brig's final mission in television *Doctor Who*.

Scriptwriter Ben Aaronovitch ignored the continuity established in *Mawdryn Undead*, restoring the Brigadier to a more esteemed position within a new-look UNIT. "There's no way Lethbridge-Stewart should have been teaching at that school," he says. "He should have been a general for a start; you almost always get promoted when you retire. I wanted him to have a family. I was a bit fed up of his splendid isolation. As an officer I could imagine him having no emotional attachments and no fixed family, because he was dedicated to his job. After his retirement, he seemed too alone, so I found the episode with the mention of Doris – I think it was *Planet of the Spiders* – and I thought, my God, he does have a love life. I needed him to have something to lose, because I wasn't sure if he was going to die or not..."

Nick was visiting John Nathan-Turner at his home in Brighton when the producer asked him if he would mind if the Brigadier was killed off. "I suspected that *Doctor Who* was coming to an end by now," recalled Nick. "I said, 'Give me a good story to go out on.'" Happy with the idea of a heroic demise, Nick turned down a six-month run in *M Butterfly* for what he expected to be the Brig's farewell appearance.

When the scripts arrived Nick was pleased to see that the production team had changed their minds, and the Brig would live to fight another day. The latest Doctor, Sylvester McCoy, greeted him with a shambolic salute when they met in the pub. Nick was similarly fond of Angela Bruce, who played UNIT's new commanding officer, and playfully referred to her as 'the Brigadette'.

During the recording of one of the action sequences his hat blew off, briefly exposing his bald spot. He vividly remembered his embarrassment. "When it had first been spotted in 1974, a director said to me, 'Do make up your sixpence.' Well I don't think that bald spot is a sixpence now. It's more like a saucer. I tried very hard for the hat not to come off – and I shoved it back on as quickly as possible – but we could only do one take. It would have been very expensive blowing the helicopter up twice, so we had to accept the take that worked."

Nick's prediction about *Doctor Who*'s cancellation came true in 1989, but he busied himself with the burgeoning fan community and appearances in two series of the ITV sitcom *French Fields*. Early in 1990 he was offered a small role in the Michael Winner film *Bullseye*. On his first day on set he got chatting to Roger Moore, and was flattered that the star remembered his brief appearance in an episode of *The Saint* 25 years earlier.

Nick's bachelor days finally came to an end in 1991 when he met Karen Harding, a lady he was surprised to discover lived in a flat opposite his home in Crouch End, north London. They started dating, and in 1992 Nick received another offer to play Toulon, the French ambassador, in a touring production of *M Butterfly*.

Doctor Who was dead, but refused to lie down. The BBC radio production *The Paradise of Death* gave the Brig his first trip in the TARDIS since *The Three Doctors*, but Nick struggled to understand Barry Letts' plot. He was rather more enthusiastic about Adrian Rigelsford's *The Dark Dimension*, a proposed thirtieth anniversary special that was shut down by the BBC while still in pre-production. He commiserated with Adrian during the recording of the documentary *30 Years in the TARDIS* in 1993. "I'd written him a major role and he was sad it fell through," says Adrian. "He told me, 'It was a real shame – I'd just started to grow my moustache back!'"

The anniversary was also marked by *Dimensions in Time*, a brief two-parter broadcast on *Children in Need* night. "It was a bit confusing," admitted Nick, who was rather lost amongst the 3D melee of Doctors, assistants and villains. "It was just 'spot the Doctor' or 'spot the companion.' But what else could they do?" ►

THE LAST POST

◄ Nick had to hold on to his hat once again during an excursion in a UNIT helicopter. "It was weaving and ducking and diving, which was all rather alarming, and this German cameraman was telling me to lean almost out of the door! I had to be firm with him. I was even firmer when the helicopter landed: straight to the pub – five pints rapid!"

There was consolation in the fact that John Nathan-Turner and David Roden's script belatedly introduced the Brigadier to the Sixth Doctor, played by Colin Baker.

In 1994 Nick, Jon Pertwee and Elisabeth Sladen were together for the last time in the BBC radio drama *The Ghosts of N-Space*. This was another Barry Letts script that left him baffled. "I don't know what it was about," he told Nick Briggs. "None of us knew what it was about. It's frightfully complicated. It's all ghosts from the past and present. I think it's all about creatures that... um, become... what do they become? Oh dear. Frightful!" If nothing else, the story was notable for revealing that the Brigadier had Italian, as well as Scottish ancestry.

In 1993 he began another long stint in *The Mousetrap*, and the following year appeared in the independent video production *Downtime*. This brought him full circle, as the Brigadier once again encountered the Great Intelligence, the mysterious entity behind the Yeti in the London Underground of 1967. Nick was left exhausted by the ten-day schedule, and later in the year his confidence was further dented when he was mugged outside Finsbury Park tube station. The time had come to slow down.

In June 1994 he married Karen at a ceremony where John Nathan-Turner was best man. Shortly afterwards a tour of *The Crucible* took him back to the Old Repertory Theatre in Birmingham, almost 40 years after his last visit. "This tour effectively marked the end of my time as a touring, jobbing actor," he wrote in *Still Getting Away With It*. "As I approached my seventieth year, I have to admit I found the idea of six evening shows a week plus two matinees somewhat daunting. Not least thanks to the continuing success and popularity of *Doctor Who*, I am in a comfortable position financially and, in any case, I have never attached the greatest importance to material things. So this was the end of an era."

One last battle: Reunited with Elisabeth Sladen for 2008's *Enemy of the Bane*.

© MICHAEL McMANUS

It was time to take stock, and in 1998 Nick collaborated with editor John Nathan-Turner on *Five Rounds Rapid!*, a slim memoir that was profusely illustrated with stills from his entire career. Seven years later he turned to political biographer Michael McManus for the rather more engaging *Still Getting Away With It*, a revealing autobiography that presented the key events of his life in thematic order. His years in *Doctor Who* naturally took precedence.

Nick devoted himself to Karen, but still accepted certain acting jobs if they interested him. He played the Brigadier in the webcast *Death Comes to Time* and in a comedy sketch for comedian Harry Hill. From 1999 to 2000 appeared as the King in a production of *Snow White* in Buxton, the scene of one of his more memorable sexual conquests almost 50 years before. A 2001 production of *An Ideal Husband* took him to Frankfurt, and various European television commercials helped to swell the coffers in his semi-retirement.

During his final decade he took on a plethora of commentaries and documentaries for the *Doctor Who* DVD range, and numerous performances as the Brigadier for audio producers Big Finish. *Doctor Who* made a triumphant return to BBC television in 2005. Nick remained a fan of the series, but privately expressed disappointment that the Brigadier wasn't asked to return to the show once more. He was, however, offered a guest-starring role in *Enemy of the Bane*, a story in Elisabeth Sladen's spin-off series *The Sarah Jane Adventures*. In an echo of *Mawdryn Undead*, the Brigadier was a late substitute for another character. "The story was originally supposed to feature Freema Agyeman as [the Tenth Doctor's companion] Martha," says director Graeme Harper. "By the time we were ready Freema had other work commitments so we couldn't use her. Nick had let it be known that he would have loved to come back to *Doctor Who*, and I know that he had been in people's minds for something, somewhere down the line. I think [executive producer] Russell T Davies realised that this was a great opportunity to adapt the story to the Brigadier. I don't know that his role was as substantial as Martha's would have been, but at least this heroic and iconic figure would return."

Enemy of the Bane saw an older, larger, and slightly frail Brigadier, but few long-term fans can fail to have been moved by Sir Alistair Lethbridge-Stewart's reunion with Sarah. Although not a bona fide episode of *Doctor Who*, *Enemy of the Bane* was a satisfying conclusion to the Brigadier's story, and a poignant final chapter in Nick's television career.

With two Davids, Warner and Tennant, for 2003's *Sympathy for the Devil*.

'Nick remained a fan of the series, but was privately disappointed he wasn't asked to return again.'

In January 2009, Nick suffered a stroke which curtailed his plans to appear alongside David Tennant in *The Sarah Jane Adventures* and Tom Baker in the BBC audio serial *Hornets' Nest*. Nick had rebuilt his friendship with Tom in recent years, and Tom had partly agreed to record the story for the chance it would have given them to work together. Nick had barely recovered from his stroke when he was diagnosed with cancer. Nick's faith, and the support of Karen, helped him to face the difficult months ahead. Karen was with him when he passed away on 22 February 2011.

The numerous obituaries were dominated by his portrayal of the Brigadier, several highlighting his honorary presidency of the *Doctor Who Appreciation Society* alongside his far lengthier service to Equity. Many of his favourite lines were repeated, none more than the response he invariably gave when asked to name his favourite Doctor: "Splendid chaps – all of them." A generation that had grown up watching the series mourned the loss of a character, and an actor, who were both adored.

The affection was mutual; Nick loved *Doctor Who*, and was grateful to the series and its fans for the recognition, security and fulfilment the role of the Brigadier brought him over four decades. His most treasured possessions included the Brig's original swagger cane, which he vowed never to auction or sell.

In 1995 he was asked to ponder his epitaph. The old insecurities were never far away, and he joked that his gravestone should feature the inscription "He blinked less as he got older." Several years later he gave the question more serious consideration. "Here is a man who enjoyed life to the full," he suggested. "He played hard and worked hard and did his best." ■

SATURDAY
9AM - 6PM
SUNDAY
9AM - 5PM
ENTRY AVAILABLE
IN ADVANCE
ONLINE
(CHECK WEBSITE)
OR ON THE DOOR
ON THE DAY

LONDON
FILM & COMIC CON

ENTRY:
EARLY £12
(FROM 9AM BOTH DAYS)
STANDARD
(11AM BOTH DAYS)
ADULTS £6,
CHILDREN £3
(AGED 12 & UNDER)
FAMILY AND WEEKEND
TICKETS ARE AVAILABLE

EARLS COURT 2. OLD BROMPTON ROAD, SW5 9TA. WEST BROMPTON TUBE STATION
SAT 9TH AND SUN 10TH JULY
PLUS SPECIAL PREVIEW EVENING ON FRIDAY 8TH FROM 6PM
MEET OVER 75 STARS

NATALIA TENA
SYLVIA ANDERSON
SEAN MAHER
ROBERT RANKIN
MARK SHEPPARD
DR WHO, FIREFLY
MORGAN SHEPPARD
DR WHO, STAR TREK
SOPHIE ALDRED
ACE - DR WHO
JOHN LEESON
DR WHO, SARAH JANE ADVENTURES
LOUISE JAMESON
LEELA - DR WHO
MARY TAMM
ROMANA - DR WHO

MASSIVE DEALERS HALL
EXCLUSIVE STAR TALKS

KAREN GILLAN
AMY POND - DOCTOR WHO
LEE INGLEBY
HARRY POTTER
WALTER KOENIG
STAR TREK
VERONICA CARTWRIGHT
ALIEN, THE BIRDS
CHRISTOPHER LLOYD
BACK TO THE FUTURE
DEREK JACOBI
THE MASTER - DR WHO ALSO I CLAUDIUS
SYLVESTER McCOY
THE SEVENTH DOCTOR
ROBERT KNEPPER
PRISON BREAK, HEROES
JOEL GRETSCH
V, 4400, TAKEN
TEMUERA MORRISON
STAR WARS
TOM SIZEMORE
SAVING PRIVATE RYAN
CAMILLE CODURI
JACKIE TYLER - DOCTOR WHO

GUEST PHOTO SHOOTS
TAKE PART IN PROFESSIONAL PHOTO SESSIONS WITH THE STARS
INCLUDING PHOTO SHOOT WITH KAREN GILLAN AND THE TARDIS!

GAMING AND FAN ZONES
COSPLAY, ARTISTS ALLEY
AND MUCH MORE!

NOT JUST A GREAT WEEKEND... AN ESSENTIAL ONE!
FOR EVENT ENQUIRIES AND CONTACT DETAILS CHECK THE WEBSITE.. FOR EXHIBITORS ENQUIRIES RING THE OFFICE ON 01908 671138
www.LONDONFILMANDCOMICCON.com
Guests are charging for autographs. Guests subject to work commitments. Not all guests signing on all days. Queues may form before the event starts. Check website for more info and terms / conditions

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

THE ENEMY WITHIN

Stand by for action! The Brig, Liz and the Doctor – the regulars of Series Seven.

Doctor Who's seventh series showed us a bleak future, where only cool professionals could save us from ourselves...

Feature by **SIMON GUERRIER**

THIS ISSUE SERIES SEVEN (1970)

How different would *Doctor Who's* seventh season have looked to viewers at the time?

The show was now in colour but most viewers still watched in black and white. UNIT – the Doctor's new employers – had been introduced the year before and his friend Lethbridge-Stewart even before that. New companion Liz Shaw is – at least on paper – not all that different from Zoe.

The look of the series was also familiar. *Spearhead from Space* might have been shot on film, but after that the series was back to being made mainly in a TV studio, with the same multi-camera techniques it would keep until the end of the 1980s. The design, music, and men in rubber suits were all just as they had been.

But there were two major changes: firstly, it was all set in one place and time – England, possibly in the near-future – and secondly, the Doctor doesn't begin his adventures by arriving in the TARDIS – he drives to the action in a funny yellow car.

As we've seen, previous production teams had tried to make *Doctor Who* more contemporary and relevant. But Season Seven does not strand the Doctor in the (then) present day. Instead, the four stories appear to be set a few years in the future – one with more stylised uniforms and where the space race has already reached Mars. This allows the show a bit of freedom to play with new technologies and to kill off half of London with a plague.

This near-future is pretty bleak. Part of that is due to the way it's shot – for the scenes on the gas towers in Episodes 2 and 3 of *Inferno*, the location, acting, music and direction are chillingly effective. But this future Earth is also a serious, professional place. We never see the Brigadier or Liz Shaw's home or friends, or get any sense of their lives outside of their work. Each story is about large institutions: UNIT, a plastics factory, a mining operation, the space programme, another mining operation. When we do meet ordinary people, it's just to see them scream, moments before the monsters kill them.

The monsters this year – all new creations – were all memorable. The Autons and Silurians both quickly returned to the series and continue to crop up in *Doctor Who* to this day. The aliens in *The Ambassadors of Death* are creepy but their story doesn't really warrant a comeback (although baddies wearing space suits will become a recurring motif in later years).

But this season is less interested in monsters and more in Mankind's own bad behaviour. Stories turn on the greed, ambition and paranoia of ordinary humans. There's greedy poacher Mullins in *Spearhead from Space* and General Scobie's pride over the waxwork of himself. In *Doctor Who and the Silurians* the Doctor is as much fighting the self-interest of Quinn, Masters and Lawrence as he is the creatures – who, just when he's seemingly made peace, the Brigadier blows up.

The alien Ambassadors turn out to be quite friendly in the end, with the deaths they caused the result of their misuse by nasty humans. In *Inferno*, Professor Stahlman refuses to heed health and safety warnings and nearly destroys the world. In the process, we glimpse another Earth where even the Doctor's friends are baddies.

"This season is less interested in monsters and more in Mankind's own bad behaviour. Stories turn on the greed and paranoia of humans..."

It's no wonder the Doctor so resents being stuck on Earth – another reason this season seems so cold and hostile. It's very different from his usual attitude, that humans are his favourite species, Earth his favourite planet.

This Doctor is unlike anything we've seen before. It's not just the incongruous sights of him naked in the shower or sporting white jeans, a t-shirt and a prominent tattoo – things that even now don't seem particularly Doctorish. Even when he wears old-fashioned clothes and displays that same mix of brilliance and mischief, this is a different man from the first two Doctors. He's not a reluctant hero, but a man who willingly seeks out adventure. The Doctor's new-found dynamism often drives the stories – he alone makes a deal with the Silurians, goes into space to rescue Mars Probe 7 and crosses over to the alternative Earth.

Until now, the Doctor always had a male companion to do the fights and stunts, but the Third Doctor is an expert in alien martial arts. The Brigadier – who could have been given all the action – is often more of a hindrance than a help. Meeting the evil Brigade-Leader in *Inferno* doesn't mellow the Doctor's opinion of his boss. He storms off in protest at the end of the season, and then has to come crawling back when he needs the man's help.

It's this relationship that defines the season. Professional, cold and uneasy, Season Seven is a bold, grown-up take on *Doctor Who*. **DWM**

MYTH MAKERS

MALCOLM HULKE
WRITER

The magazine that you're reading owes a lot to Malcolm Hulke. *The Making of Doctor Who* (1972), which Hulke wrote with then script editor Terrance Dicks, was the first non-fiction book about the series. It included interviews with actors, detailed how an individual story was made and had potted histories of all the Doctor's previous adventures, from the very first story to the present day. It dared to suggest that the production of *Doctor Who* was just as thrilling as the programme itself.

Hulke also inspired fans with his novelisations which gave new depth to the adventures seen on screen, rewarding us for reading stories we thought we already knew. The opening pages of *Doctor Who and the Cave Monsters* – the novelisation of Hulke's own 1970 story *Doctor Who and the Silurians* – pulls the neat trick of watching the end of the world through the eyes of someone we slowly realise is not human. From that moment on, we're on the side of the monsters.

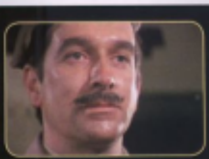
This is characteristic of Hulke's work: there are rarely simple 'goodies' and 'baddies'. The Silurians, Sea Devils and Draconians are sympathetic races, for all that they're at war with humans. We meet individuals among them who have motives and fears. The human proponents of the Golden Age in 1974's *Invasion of the Dinosaurs* have such a convincing argument that even the Doctor's friend Mike Yates signs up.

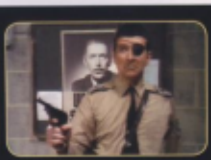
This complexity and richness of character allows Hulke to ask moral questions without easy answers – making him perhaps the most mature writer *Doctor Who* has ever had.

MEMORABLE MOMENTS

"That's Delphon for 'how do you do'."
(*Spearhead from Space*, Episode 2)
The new Doctor is established in a single scene, as he strolls past UNIT security to charm Liz Shaw and take charge of the latest alien invasion.

"You've forgotten your change, sir!"
(*Doctor Who and the Silurians*, Episode 6)
A chilling performance by Geoffrey Palmer as Masters gradually succumbs to the deadly Silurian plague – and unwittingly infects half of London.


"You kill me, my men kill you."
(*The Ambassadors of Death*, Episode 3)
The Brigadier at his most dashing – boldly leading his UNIT troops into battle against armed thugs and taking on their leader in a tense stand-off.


"You're going to take us with you!"
(*Inferno*, Episode 6)
A last, nasty turn from the Brigade-Leader as he desperately tries to force the Doctor to take him to safety, away from the doomed planet Earth.

An Ambassador... of Death!

STAR PERFORMANCE

CAROLINE JOHN
LIZ SHAW

According to the Brigadier, Liz Shaw is, "An expert in meteorites, [with] degrees in medicine, physics and a dozen other subjects." She's a perfect scientific advisor for UNIT – until the Doctor arrives.

Liz quickly becomes his subordinate, but she's got a lot going for her as a companion. She's a smart, pretty woman with an eye for the latest fashions, and she's good at looking in wonder whenever monsters attack.

But she's also the first companion not to be created in sharp contrast to the one before her. We know the producers had hoped Wendy Padbury would stay on as Zoe to help viewers accept the new Doctor. And Liz is very much like Zoe – smart, if a little stubborn and condescending. She just lacks Zoe's martial arts.

Instead, the Doctor does the fighting and Liz gets left behind in the lab. As well as helping with his experiments, she can mediate between him and the Brigadier. That means Liz is soon the heart of this otherwise rather cold season. Even on the alternative Earth where everyone is evil, it's Liz who the Doctor can appeal to.

But the more the Doctor and Brigadier's relationship mellows, the more she's surplus to requirements. She's not even given a leaving scene. We last see her laughing at the Brigadier and Doctor, and then we're told she's gone back to Cambridge.

The Brigadier blames the Doctor, sharing Liz's frustration that all the Doctor wants is "someone to pass you your test tubes and to tell you how brilliant you are." But the truth is that Liz doesn't want to play second fiddle – being a companion is a bit beneath her. She's the first companion not to travel in the TARDIS, but she's the only one who never even seems to want to.

THE FACT OF FICTION

INFERNO

DWM explores the secrets of Nicholas Courtney's favourite *Doctor Who* story – the one in which he wore an eyepatch...

Feature by **ALAN BARNES**

It doesn't seem right to make Nicholas Courtney tell us the eyepatch story again – not *now* – so here's Jon Pertwee, speaking at a 1993 convention: "It didn't matter how hard we tried to really screw him up, you couldn't. Where he was playing the doppelgänger, you know two roles, with the black patch over his eye, and what I said was, 'We're all going to dress up as the Brig...' So we all put black patches over our eyes, and we had our backs to him, and he came in and said, 'Now look here, Doctor,' and I thought that would break him out completely, but he just went straight on. You simply couldn't throw the Brig."

It wasn't quite like that, probably, but the story was so often told – or reportedly so often told – that Courtney gave up on repeating it. What he didn't give up repeating was that *Inferno* was his favourite story – "certainly the yarn I enjoyed doing the most," he wrote in DWM in 1991. "It is very rewarding playing two parts and therefore two totally different aspects of one character. Portraying a baddie is also great fun and the fascist Brigade Leader was based more on Mussolini than any other dictator. Boastfulness and braggadocio apart from ruthlessness were the qualities I tried to convey..."

Boastfulness and braggadocio: neither came naturally to Nicholas Courtney. But he was proud of that *Inferno* performance, clearly. We got so used to seeing Nick as the Brig, perhaps we didn't always see how skilful an actor he was. The rattled, passive-aggressive Brigade Leader, desperate to save his own brown-shirted hide in Episodes 5 and 6, particularly – *that* shows how good he was. All of *Inferno* is brave – the decision to feature friends-turned-fascists, back when parallel universes were a new idea; director Douglas Camfield's daring decision to have the sound of the drill head whirring, unceasingly, through the background of virtually every scene (how much of the story's atmosphere is created by that single, not-very-obvious, effect?) – but allowing the Brigade Leader to seem so weak, when so many other actors might have just turned up the volume – yes, that's a brave performance. A *bravura* performance. Bravo.

EPISODE 1

FIRST BROADCAST: 9 May 1970

Doctor Who (Jon Pertwee) drives his car Bessie into the Restricted Area of an industrial facility.

- The Doctor is humming *La donna è mobile* (usually translated as 'Woman is flighty'), as sung by the Duke of Mantua in Verdi's opera *Rigoletto* (1851). The Eleventh Doctor sings the same in the shower in *The Lodger* (2010).

Maintenance man Harry Slocum (Walter Randall) heads to Central Control – where Executive Director Sir Keith Gold (Christopher Benjamin) asks him to repair the malfunctioning output pipe number two...

- Sir Keith was a 'Mulvaney' at storyline stage, and in the earliest draft scripts; he was also referred to as a 'Rose'.
- Writer Don Houghton envisaged Central Control being overlooked by a plan of the bore, with its current and target depths marked 'by a series of vertical lights'.

Professor Eric Stahlman (Olaf Pooley) demands Sir Keith tell him why the drilling rate has been slowed without his authorisation.

- In his *Inferno* novelisation, script editor Terrance Dicks puts Stahlman's irascibility down to his background: 'Eric Stahlman had grown up in the ruins of post-war Germany. To have reached his present eminence must have taken years of terrible struggle against unimaginable difficulties.' (Given that actor Olaf Pooley was in his mid-50s at the time of *Inferno*'s production, Dicks can only mean 'post-WWI Germany'... not that one would usually describe Germany as being in *literal* ruins post-WWI.)

At the drill head, as Slocum loosens the faulty pipe, he touches a green ooze – which causes the skin on his hand to change colour.

- The man-into-monster elements, inserted at script editor Dicks' behest, didn't feature in Houghton's original outline.
- *Inferno* was the last *Doctor Who* serial to be scored entirely from library sources: the track heard here, also used in early episodes of Thames Television's *The Tomorrow People*, is *Seals in Space* by 'St George', a pseudonym for the BBC Radiophonic Workshop's Brian Hodgson.

Stahlman dismisses Slocum, who leaves – but once outside, attacks a fellow technician with a monkey wrench, his face grey-green.

The next day, the Doctor is summoned to an office commandeered by Brigadier Lethbridge-Stewart (Nicholas Courtney)...

- In the first draft, the Doctor arrives at the Brig's office after a set-to with the driver of a limo bringing oilman Greg Sutton to the complex. Stuck behind Bessie, Greg's chauffeur honks his horn at the Doctor, causing him to give way... only for Bessie to accelerate past the limo moments later, the Doctor hectoring the hapless driver via a loudspeaker: 'Courtesy on the roads saves lives. It may save yours one day...'!
- The junior Lethbridge-Stewart is said to be "Fifth from the left, third row" in the picture the Doctor takes from his desk; "Yes, well – if it's true, I can see why you grew that moustache," sneers the Doctor. What a sly way to foreshadow the clean-shaven, parallel Earth Brigade Leader's subsequent appearance... ►

> "It was a parallel world, Liz. Terrible things are happening there – terrible things. It wasn't this Earth – and yet it was..."

ESSENTIAL INFO

- *Inferno* first aired in 1970, as the fourth and final adventure in *Doctor Who*'s seventh season. In fact, it might easily have been the last adventure ever made – had the format changes made with the series' shift into colour at the beginning of the year not proved a ratings success.
- With two possible contenders for the season's final slot – *Doctor Who and the Mists of Madness* by Brian Wright, then *Doctor Who and the Shadow People* by Charlotte and Dennis Plimmer – having fallen through for reasons unknown, series script editor Terrance Dicks turned to Don Houghton (1930-91), formerly his editor on the ATV soap *Crossroads*. Submitted on Thursday 4 December 1969, Houghton's storyline, originally *Doctor Who and the Mo-Hole Project*, gained momentum when he'd attempted to research a real-life project to drill deep into the Earth's crust, and met with a wall of silence: "The American Embassy told me that all information about the project was 'Classified'." What had really happened to the bore, he wondered: "Have they discovered something awful down there?"
- Full scripts were commissioned early in January 1970, and first drafts of all seven episodes had been received by Friday 27 February – by which time director Douglas Camfield (1931-84) had commenced pre-production, finding a remarkable filming location at the Berry Wiggins and Co Ltd oil refinery at Hoo, near Rochester in Kent – where cast and crew assembled, under a strict smoking ban, 'for four days' location work between Tuesday 31 March and Friday 3 April, followed the next week by two days' model and insert filming at the BBC's Ealing facility.
- Over Thursday 23 and Friday 24 March, studio sessions for Episodes 1 and 2 went according to plan – but at the start of rehearsals for Episodes 3 and 4 the following Monday, Camfield collapsed – a long-standing heart condition having got the better of him. Producer Barry Letts stepped in to direct the remaining five episodes uncredited, which were rehearse-recorded over Thursday 7 and Friday 8 May (Episodes 3 and 4, plus 'Warp I' scenes for 6), then Thursday 21 and Friday 22 (Episode 5, then the remainder of 6), and finally Friday 29 (Episode 7).
- Ranking 32nd in the *Mighty 200* poll of 2009, *Inferno* is officially **DWM** readers' favourite Third Doctor adventure.

Barry Letts and Douglas Camfield.

THE FACT OF FICTION

◄ The Doctor is told that a few hours after his arrival, a technician had been found beaten to death with Slocum's wrench – which was red-hot. Stahlman seeks to penetrate the Earth's crust for the first time...

■ "First penetration of the Earth's crust. Well, naturally I'm interested," the Doctor tells the Brigadier. Naturally: the last time he faced something similar was in *The Underwater Menace* (1967), when another bonkers Germanic Professor – Zaroff – sought to "lift Atlantis from the ocean. Make it dry land again" by drilling a hole in the Earth's crust, thereby lowering the sea level.

■ Fascinatingly, given that the *Doctor Who* production team of the time would surely have been entirely unaware of the fact, a Soviet project to drill the deepest hole ever made in the Earth's crust commenced on Sunday 24 May 1970 – midway through *Inferno*'s transmission! Situated on the Kola Peninsula, close to the Finnish border, the 'Kola Superdeep Borehole' had, by 1989, been sunk to a depth of 12,262 metres – some third of the way through the projected 35km of the continent's crust. Temperatures inside the hole having vastly exceeded estimated figures, the project never achieved its target depth of 15,000 metres – and was later abandoned.

The Doctor is caught wearing his bright red underpants!

■ In fact, the model for Stahlman's project was the so-called 'Project Mohole', an attempt by the American Miscellaneous Society [AMSOC] and later the National Science Foundation [NSF] to penetrate the 'Mohorovičić discontinuity' that marks the frontier between the Earth's solid crust and its boiling inner mantle. Early in 1961, several holes were sunk into the sea floor off the coast of Guadalupe, Mexico, the deepest going 183m into layers of basalt crust. This was only the first experimental stage of the Project – but allegations of mismanagement meant that its two further phases were never enacted, Congress killing off the Project's funding later in the decade.

■ Quite logically, the Mohole bore was planned to be sunk into the ocean floor, at a thinner point of the Earth's crust. Drilling above sea level, through continental rock, would massively complicate an already vastly difficult task – so it's hard to imagine why Stahlman's project isn't based on a platform in the North Sea, say!

■ Houghton wasn't the only writer to have been inspired by the mysterious Project Mohole: two years earlier, children's author Hugh Walters had published *The Mohole Mystery* (1968), in which a drilling project in the West Midlands uncovers 'a huge underground cavern 20 miles beneath the surface of the Earth.' Walters' heroes journey into the borehole, finding bizarre egg-shaped creatures and lethal bacteria...

The Brig and Liz meet Greg Sutton and Sir Keith Gold at the hottest drilling project in the UK – Inferno!

... but the Doctor wants only to work on his "related experiments."

Meanwhile, Sir Keith greets his newly-arrived drilling consultant – oilman Greg Sutton (Derek Newark), flown in from Kuwait.

■ Stage directions described Greg as 'nuggety, tough-looking, rugged... A *Troubleshooters* type', after the BBC's globetrotting oil company saga, originally *Mogul* (1965-72). Specifically, he most resembles Mogul International field agent Peter Thornton, played by Ray Barrett – previously Bennett/Koquillion in *The Rescue* (1965).

The robotic drill head, powered by cables linked to the project's own nuclear reactor, is now an incredible 20 miles deep...

■ "Twenty miles," says Greg. "Well, you're liable to wake up Old Nick going that deep." "As a matter of fact, some of the technicians have nicknamed this place the Inferno," chortles Sir Keith. Bizarrely, a garbled retelling of the history of the Kola borehole appears to have ended up giving rise to an oft-repeated 'urban legend' concerning a nine-miles-deep 'Well to Hell' in Siberia down which could be heard 'the sounds of thousands, perhaps millions, of suffering souls screaming'. See: *www.snopes.com/religion/wellhell.asp*

■ It looks like Stahlman's record will stand: in 2020, Dr Nasreen Chaudhry's deep drilling project at Cwmtaff, Wales will stall at 21 km (just over 13 miles) – according to *The Hungry Earth* (2010), that is!

■ Houghton's first draft storyline was titled after the 'real' name of Stahlman's project: *Operation: Mole-Bore*. Episode 1's first draft script, titled *Dr Who and the Mole-Bore*, referred to UNIT soldiers guarding the entrance to 'Project Mole-Bore'. Retitled later in the scripting process, the serial was then known as *Project Inferno* up to studio recording stage – but in the finished version, a proper name for Stahlman's project is never given.

The project aims to tap pockets of Stahlman's gas beneath the Earth's crust – "a vast new storehouse of energy."

■ Although Stahlman's Gas must be entirely theoretical – the Professor can't, after all, have found samples of the stuff *before* he began drilling – large quantities of hydrogen gas were found in mud from the Kola borehole. One can't fault either Stahlman's or the Ministry's optimism, though – presumably the gasometers seen at the site are intended to store the endless cubic feet of gas they mean to tap from the bore?

■ Thinking about it: can we say that Stahlman's project has been sited at an existing oil/gas plant for this very reason? And since Berry Wiggins tankers are seen in the background of several scenes, can we go further and say that 'Project Inferno' is based at the serial's precise location – the Berry Wiggins facility near Rochester, Kent? (*After all: a scene recorded for but cut from Episode 5 locates the parallel world facility at the fictional 'Eastchester' – an alternative 'Rochester', perhaps?*)

WHEN THE WORLD SCREAMED

Inferno has an obvious literary antecedent in Arthur Conan Doyle's short story *When the World Screamed* (1928). Here, Professor Challenger, hero of *The Lost World* (1912) commences a secret excavation at Hengist Down, in Sussex, ostensibly in search of English petroleum: 'He built a little model village with a colony of well-paid workers... all swore to keep their mouths shut'; the place is 'wired off' and 'guarded by bloodhounds'. But to an oil drilling expert, Challenger confesses he intends to prove his theory that 'the world upon which we live is itself a living organism' – and, after "Several years of constant work... conducted by every known species of drill, borer, crusher, and explosive', he succeeds in passing through the Earth's crust. At the bottom of the eight-mile bore, the Professor's chief engineer observes rock 'glistening with a curious slimy scum' – but when the Earth's inner organism is finally breached, there erupts 'a howl in which pain, anger, menace, and the outraged majesty of Nature all blended into one hideous shriek... No sound in history has ever equalled the cry of the injured Earth.' Whereupon Challenger's entire project collapses in on itself...

THE WORLD SCREAMED
SIR ARTHUR CONAN DOYLE

Dr Petra Williams knew the Inferno Project so well that she could operate the controls with her eyes shut.

With 59 hours and 28 minutes to penetration, Sir Keith introduces Greg to Stahlman's assistant, Petra Williams (Sheila Dunn).

■ 14 years before being cast as evil Time Lady scientist the Rani, Kate O'Mara was director Douglas Camfield's first choice for lady scientist Petra/Dr Williams – but over the March/April production period, O'Mara was busy playing the part of Alys in Hammer Films' poorly-received *The Horror of Frankenstein* (1970). Camfield therefore cast his wife Sheila Dunn (1940-2004) instead – whom he'd already used in *The Daleks' Master Plan: The Feast of Steven* (as Blossom Lefavre, 1965), and again in *The Invasion* (as Phone Operator, 1968).

> **'Director Douglas Camfield's first choice to play Dr Petra Williams was Kate O'Mara – who would later go on to play the Rani.'**

The Professor resents the presence of another 'adviser', such as the Doctor – who turns up in order to divert power to a "little project" of his own.

■ Cut from the first draft script was the Doctor recommending the "liverish" Stahlman take 'Sister Pickersgill's Herbal Tonic Water' ('good for the gripes', apparently).

He drives Bessie to a hut guarded by UNIT Private Latimer (David Simeon)...

■ In his *Inferno* novelisation, Terrance Dicks gives Latimer's post to the more significant Private Wyatt.

... where his assistant Liz Shaw (Caroline John) is working at the TARDIS console, which has been entirely removed from the Doctor's out-of-service Ship. While they prepare to switch power through to the console, Slocum attacks reactor technician Bromley (Ian Fairbairn) – and pulls a lever into the red, causing a massive power surge.

■ The Doctor's 'Nuclear Power Output' meter measures "Megga Volts" – which should, of course, read 'megavolts' (one megavolt representing one million volts).

The console's circuits overload, and the Doctor finds himself plunged into a strange limbo dimension.

■ Houghton imagined the Doctor being sent into a 'nightmare, Dali-esque scene' – after the twisted vistas painted by the surrealist Salvador Dali (1904-89) – where 'Weird tendrils', that 'wind and twist between coloured mists', try to entangle the Doctor. Ultimately, these 'Nightmare Warp' scenes would be pre-filmed at Ealing – with distorted 'Mirrorlon' reflections giving the impression of the Doctor in limbo.

■ Music: *Attack of the Alien Minds*, again by 'St George'.

Liz breaks the power supply, and both the console and the Doctor reappear.

■ Houghton's script also granted the Doctor the briefest glimpse of a parallel Earth hut, complete with a parallel Earth Liz, before returning him to his original place and time.

An alarm sounds from the drill head, where Petra is failing to raise Bromley at the reactor Switch Room. The Doctor arrives, explaining to the Brigadier that there's been a power surge; the Brigadier says that one of his men has been found murdered, on waste ground not far from the reactor.

■ In fact, a film sequence showing one of Benton's search posse – one Private Collins – peering inside an abandoned building, only to be attacked from ►

Harry Slocum hides from his manicurist.

Between dimensions...

...and back home again.

Private Wyatt turns nasty!

behind and strangled by Slocum, had been scheduled as the last scene to be shot on the last day on location, but was abandoned for lack of time.

They exit, arriving at the Switch Room with Sergeant Benton (John Levene)...

- The first draft scripts allowed only for an anonymous 'Sergeant' – but, at Camfield's instigation, John Levene's character from *The Invasion* (1968) ended up being promoted from Corporal; and it was only after Benton had been placed in *Inferno* that the character was worked, at very short notice, into Episodes 5 and 7 of the preceding serial, *The Ambassadors of Death* (1970).

... where they find the unconscious Bromley – and the slavering Slocum.

EPISODE 2
FIRST BROADCAST: 16 May 1970

Shielded by shelving, Private Wyatt (Derek Ware) signals surreptitiously to the Doctor – but Slocum spots him. Wyatt shoots Slocum twice in the chest, but Slocum keeps on coming, wrestling Wyatt's weapon off him before collapsing.

- Slocum's distorted screeches came courtesy of Brian Hodgson's so-called 'wobulator' device.

The Doctor uses the butt of the Brig's pistol to force the red-hot power lever back to a safe position – whereupon Slocum dies, his body scorching the wall behind.

- If Slocum's body was hot enough to scorch the wall after just a few moments, how come his overalls didn't char and disintegrate several hours ago? Plus: he'd have been tracked down an awful lot sooner if his footprints had, quite logically, been burned into the ground...!

Bromley and Wyatt are in some form of shock, thinks the Brig.

Jon Pertwee, John Levene and Nick Courtney rehearse a scene in Episode 1.

- A film sequence showing an ambulance arriving to take away 'Peters' (as Wyatt was originally named) plus the infected reactor technician was dropped from the first draft.

On a rooftop looking over the complex, the Doctor speculates that Slocum was suffering from some sort of slow regression – and suggests to the Brig that the metamorphosis was not yet complete. Slocum's screeches reminded the Doctor of a sound he'd last heard in 1883, at the eruption of the volcano Krakatoa...

- ... which lies in the "Sundra Straits," he claims; properly, this should be the 'Sunda Strait'.
- The obvious question that arises from the Doctor's claim is, did he meet the regressed Primords before, in 1883? There's nothing to say he hasn't!
- The 1883 Krakatoa eruption has become a significant moment in *Doctor Who* lore [*see box out, page 55*].

Benton arrives, telling them that Bromley and Wyatt have absconded. Alone on the rooftop, the Doctor spots Wyatt making his way across a perilous catwalk – and gives chase, only to be attacked by the now green-faced Wyatt... who ends up falling to his death. Unnoticed, the similarly regressed Bromley is watching...

- Also dropped from the first draft was a scene in which the Brig despatches one Lieutenant Munroe to seek out the missing technician (*ie*, Bromley).

At Central Control, Sir Keith shows Stahlman a heat resistant jar containing green ooze from number two output pipe – a substance that has defied analysis. In the Brigadier's office, the Doctor urges Stahlman to pay attention to worrying readings from his computer...

- Originally, Houghton had the Doctor insulting Stahlman in a rather more baroque fashion, describing him as an 'apsahension' – a word used by the alien Malvordenites, apparently, to denote 'a person with a head-full of sky' ("Rather interesting really, considering the Malvordenites do not have heads as such...").

The jar of ooze begins to crack; returning, Stahlman places the jar in a metal box – but its contents touch his skin. He then announces that he intends to accelerate the drill rate by 12 per cent – and orders power to the Doctor's hut to be cut accordingly. The Doctor reconnects his power supply surreptitiously. Covertly, Stahlman removes a micro-circuit from the computer...

- Music: Delia Derbyshire's *Blue Veils and Golden Sands*.

... but is caught in the Brig's office by the Doctor, raising a truncheon to smash the circuit. The Doctor uses Venusian karate to disarm him.

- It was Dicks who urged Houghton to have the Doctor employ a new form of martial art in the episode, originally 'a sort of Felcian karate'; by placing a finger on his collarbone, he paralysed the Prof. (Very Mr Spock – and that may not have been the last *Star Trek* influence to bear upon *Inferno*...)
- The Third Doctor's unarmed combat moves are twice referred to as 'Venusian karate' – here, and in *Frontier in Space* (1973). Only once is the art described as 'Venusian aikido', in *The Green Death* (also 1973); and once again as 'Venusian ooja'(!), in *Invasion of the Dinosaurs* (1974). Based on precedence, and number of times used on screen, Venusian karate must be considered the 'proper' name for the technique...

Brutal! Filming the scene in which Slocum attacks a technician.

Venusian karate!

Jack Kine keeps watch.
UNITY IS
STRENGTH

Doctor Who's biggest stunt fall to date!

Green slime – never good news.

Stuntman Derek Ware turns it up to 11!

Iain Fairburn prepares for feral action as Bromley.

> **'Don Houghton intended to have all the signs in the parallel world written in a weird phonetic English.'**

Back in Central Control, Stahlman denies removing the circuit to the Brigadier. Left alone, the Professor breaks the circuit under his heel. Returning to his hut, the Doctor sends Liz to feed a set of 'epsilon co-ordinates' into Stahlman's computer...

- In the draft, Liz spurns a borrow of Bessie, which she wouldn't drive 'for all the minks in Alaska!'

... but at Central Control, she learns that it's broken down; he's sent her on a wild goose chase. The Doctor activates the console – but Stahlman notices the power drain, and again cuts the supply. Liz and the Brigadier return to the hut only to see the console dematerialise – taking the Doctor and Bessie with it.

- Why does Bessie dematerialise along with the TARDIS console? A figleaf of expositional dialogue lost from Houghton's first draft of Episode 3 would have helped: here, Liz claimed that the Doctor's car was "in the active scope-radius of the console" ... whatever that means!

EPISODE 3
FIRST BROADCAST: 23 May 1970

With the power cut, asserts Liz, the Doctor is trapped – wherever he is. With 49 hours and 18 minutes to penetration, Sir Keith informs Stahlman that he is obliged to report the unauthorised drill acceleration to his Minister in London.

- Houghton's storyline had Sir Keith responsible to the fictional 'Ministry of Energy and Power'. In reality, the first Secretary of State for Energy wouldn't be appointed until the formation of the Department of Energy in January 1974; at the time of Inferno's production, energy came under the remit of the short-lived Ministry of Technology.

Petra watches as Stahlman pulls on a white glove, to hide the patch of green in his palm...

The Doctor comes to on the floor of the hut – which has been rearranged. A poster reading 'UNITY IS STRENGTH' is pinned to the wall...

- In the BBC's famous adaptation of Orwell's *Nineteen Eighty-Four* (1954), starring Peter Cushing, a portrait of then Design head Roy Oxley was used as the face of future autocrat Big Brother... and so a specially taken portrait of Visual Effects top man Jack Kine, who'd worked on the earlier production, was placed here as an in-joke.
- In Paul Cornell's *New Adventures* novel *Timewyrm: Revelation* (Virgin Publishing, 1991), the Third Doctor, recalling his adventures in the parallel world, reveals to the Seventh the true identity of the Big Brother character: 'It occurred to me that in that fascist Earth I glimpsed, there were posters of a man, their great leader. Old chap, it took me so long to realize. That face was one of those that I had been offered at my trial' – *ie*, one of the identities offered the Second Doctor by the Time Lords at the end of *The War Games* (1969). So that's where the alt-Doctor's got to!

Exiting the hut – whose doors bear a strange, three-pointed symbol – Bessie comes under fire.

- Houghton intended to emphasise the difference between this parallel world and our own by having signs written out in a weird phonetic English: 'Pryvat. Kep Owt!' on the hut door here, for example; plus armbands reading 'Sekuriti' for the Brigade Leader's contingent; and 'Germanic' signs indicating, for example, 'Newkleer Reaktor'. (A similar 'Finglish' – *ie*, 'future English' – eventually featured in *The Invisible Enemy*, 1977). ►

(THE OTHER) VOLCANO DAY...

The Doctor claims that the regressed Slocum's screeches remind him of a sound he last heard at the time of the cataclysmic eruption of Krakatoa – west, not east of Java – over 26-27 August 1883. The volcano blew its top with such force that it could be heard 3,000 miles away, near Mauritius; it expelled so much ash into the atmosphere that global temperatures fell for the next five years. Over 36,000 people were reported to have been killed by the explosion, and the tsunamis that occurred in its immediate aftermath; small wonder, then, that *Ghost Light* (1989), set in the year of the eruption, uses 'going to Java' as a synonym for death.

So: we know the Doctor was in the area of the explosion (or no less than 3,000 miles away from it!) sometime prior to *Inferno*. Curiously, *Rose* (2005) suggests that he returns there; Doctor-spotter Clive Finch owns a slightly scorched picture of the Ninth Doctor standing in front of the erupting volcano, dated 26 August 1883, supposedly washed up on the shores of Sumatra – and still available to view at the late Clive's website (*www.whoisdoctorwho.co.uk*).

If that wasn't enough, the Tenth Doctor, together with Rose Tyler, was also present at the 1883 eruption – which, so Si Spencer and John Ross' *Doctor Who Adventures* comic strip *Under the Volcano* (DWA 3, 2006) has it, was caused by the lava-mining alien Chalderans.

But that's not all: according to the *Sarah Jane Adventures* story *The Lost Boy* (2007), the big bang of 1883 ejected an intelligent crystal fragment, one of the Xylok species; this became the core of Sarah Jane Smith's supercomputer 'Mr Smith'.

◄ Private Latimer, wearing an 'RSF' uniform, reports a saboteur in the Technical Stores to his superior: Platoon Under Leader Benton.

■ Gun nuts will have noticed that the RSF men carry Soviet Simonov SKS rifles, rather than the M1 pieces usually borne by UNIT troops.

RSF soldiers fire on Bessie as the Doctor drives her through the rambling facility.

■ Originally, the Doctor used Bessie's multi-coloured smoke, as dropped from Episode 1, to help him escape the RSF troops.

■ Early on in this sequence, filmed from aboard Bessie, the Doctor ploughs on past a pair of RSF men blocking his path. On the first take, HAVOC stuntman Alan Chuntz slightly mistimed his jump aside, causing Bessie's bumper to cut a nasty gash in his leg – a wound that required 18 stitches.

■ Music: *Mysterious Sounds*, by the Telecast Orchestra.

Forced, eventually, to abandon his vehicle and climb one of the gasometers, the Doctor comes face-to-face first with the regressed Bromley – whom he repels with a fire extinguisher – and then the presumed-dead Wyatt, who's shot by one of Benton's troops.

■ For contractual reasons, stuntman Roy Scammell doubled Derek Ware's Wyatt in the 50' High Tank fall – reportedly the highest fall undertaken by a British stuntman at that point. Bizarrely, Scammell also played the trooper who shoots down Wyatt – er, himself!

Back at ground level, the Doctor sees a dark-haired Liz, suited and jack-booted, walk past. She pulls a gun on him, and summons Benton with a whistle. The Doctor is brought into the Brigadier's office – only to meet the scarred, eyepatch-wearing 'Brigade Leader' Lethbridge Stewart, who accuses him of espionage.

■ The draft script had the Doctor, on catching sight of the Brigade Leader's facial scar, ask: 'Did you by any chance cut yourself shaving this morning?'

■ In studio, Section Leader Shaw sports a slightly different black wig from the piece she wears on location.

The Doctor is beginning to see what's happened: "I've been transported from another world. One that is running almost parallel to this one," he claims.

■ On the line, "I come from a parallel space-time continuum," Pertwee mispronounces the final word, saying 'contin-i-um'.

■ It's unclear who exactly came up with the parallel universe concept, but given that *Inferno*'s novelty hangs on fascist representations of former friends, one is drawn to point out its similarities to Jerome Bixby's second season *Star Trek* episode *Mirror, Mirror* (first aired 6 October 1967) – where Captain Kirk finds himself aboard the 'Imperial Starship' *Enterprise*, part of the fleet of the evil 'Terran Empire', complete with a vicious, goatee-wearing Mr Spock. In the UK, only *Star Trek*'s first season had been broadcast at the time of *Inferno*'s production – initially in *Doctor Who*'s early evening Saturday slot – but the production team is known to have taken a strong interest in the series; indeed, Dicks' co-authored volume *The Making of Doctor Who* (1972) was modelled on its *Star Trek* equivalent, published in 1968.

■ On the other hand, a Christopher Barry-directed adaptation of John Wyndham's short story *Random Quest* (1961) had aired as part of BBC2 sci-fi anthology series *Out of the Unknown* on 11 February 1969 – just a few months before *Inferno* began to be developed. Here, an explosion in a lab transports physicist Colin Trafford to an alternative reality, one in which Hitler had been assassinated in 1938 – and in which his own alternative self already exists: the main difference being, the alt-Colin has a moustache...

Despite Section Leader Elizabeth Shaw's protests, the Brigade Leader agrees to take the Doctor to meet Director Stahlmann: "Why not? Whoever he is, he'll never leave here alive."

■ That's Stahlmann [sic]: although both script and credit captions give the character's name as 'Director Stahlman', a costume error caused his overalls, not seen until Episode 5, to be labelled 'Stahlmann'. *Fact of Fiction* rules demand that on-screen, in-story evidence outweighs all other, so 'Stahlmann' it is!

"GOODBYE, LIZ..."

It's odd that Liz Shaw is often said not to have been given a farewell scene, since the Doctor pointedly says, "Goodbye, Liz. I shall miss you," before he dematerialises, in *Inferno*'s final moments – which were recorded in the knowledge that Caroline John would not be returning to the series. (The storyline for Liz's replacement Jo Grant's first adventure was commissioned on 28 April 1970, just over three weeks before *Inferno* Episode 7's studio date.) That final scene even gives a hint of Liz's desire to leave UNIT, where she remonstrates with the Brigadier, who warns her that he doesn't care for her tone: "I don't much care for yours, either," she says. "No wonder the Doctor cleared off..." So it's completely unsurprising that the next we hear of her, in *Terror of the Autons* (1971), is when the Brig remarks that "Miss Shaw went back to Cambridge" – quite some time ago, and under a cloud, we presume!

Nonetheless, several spin-off fictions have been fitted into the presumed gap between the two – including Nigel Fairs' *Companion Chronicles* audio *The Blue Tooth* (Big Finish Productions, 2007) and Christopher Bulis' *Missing Adventures* novel *The Eye of the Giant* (Virgin Publishing Ltd, 1996) – before Gary Russell's *MA* novel *The Scales of Injustice* (also 1996) details in full the circumstances leading up to Liz's resignation.

The lovely Liz.

But Liz and the Third Doctor have continued to meet up, post-UNIT: in Keith Topping's novel *The Devil Goblins From Neptune* (BBC Books, 1997); in Paul Finch's *CC* audio *The Sentinels of the New Dawn* (Big Finish, 2011); and in Kate Orman's and Barrie Mitchell's comic strip *Change of Mind* (DWM: 221-223, 1995). Liz even got to take a proper trip in the TARDIS, meeting Rasputin in David A McIntee's novel *The Wages of Sin* (BBC Books, 1999).

In addition to (probably) unreal cameo appearances in *The Five Doctors* (1983) and *Dimensions in Time* (1993), the character returned in the Mark Gatiss-authored 'PROBE' (Preternatural Research Bureau) videos, independently made by BBV Productions: *The Zero Imperative* (1994), *The Devil of Winterborne* (1995), plus *Unnatural Selection* and *Ghosts of Winterborne* (both 1996). After which things get terribly confusing. In Jim Mortimore's *New Adventures* novel *Eternity Weeps* (1997), set in the year 2003, Liz dies a painful death on the surface of the Moon, poisoned by 'Agent Yellow'. She seems to have survived, all the same – because in last year's contemporaneous *Sarah Jane Adventures* story *Death of the Doctor* (2010), her non-appearance at the Eleventh Doctor's funeral was explained away by her being stuck on UNIT's moon base!

Section Leader Elizabeth Shaw. Nice hairdo!

■ Until rehearsals, it was Section Leader Shaw giving the Doctor the third degree, but Nicholas Courtney successfully lobbied for the Brigade Leader to take the lead in the Doctor's interrogation instead.

At Central Control, with just three hours and 22 minutes remaining till 'penetration zero', the Doctor learns that Sir Keith died in a car crash 24 hours earlier, *en route* to the Ministry in London. The project computer is missing a micro-circuit, too; Stahlmann accuses the Doctor of sabotage. Alone, Stahlmann removes his white glove, airing a furred hand...

Meanwhile, the Doctor learns that the Brigade Leader heads the Republican Security Forces, guarding this scientific labour camp.

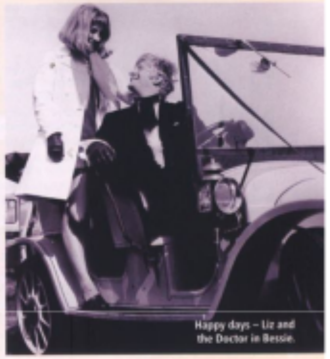
■ The Brigade Leader claims authority under the terms of the 'Defence of the Republic Act (1943)' – a parody of the Defence of the Realm Act (1914), a nasty piece of catch-all wartime legislation enabling 'trial by courts-martial', among other things.

■ In his novelisation, Terrance Dicks has the Doctor speculate 'just what had happened to alter the history of England [sic] so drastically', concluding that 'perhaps there had never been a Second World War – not for England, that is... England had kept out of the war, the Americans had stayed neutral, and Hitler was left to rule the Europe he had conquered. Then, sooner or later the Fascists in England would have staged a coup, and set up a Fascist state in the style of their Nazi friends.' In other words: Neville Chamberlain-like appeasers let Oswald Mosley's Blackshirts in.

■ On hearing that the royal family have been "Executed. All of them," the Doctor claims: "I knew her great-grandfather in Paris" – she, presumably, being 'Liz Two', who was but the heir presumptive to Colin Firth in 1943. The great-grandfather in question was surely the notoriously debauched Edward VII (1841-1910).

■ "Do you know, I remember on one occasion –" begins the Doctor, before being cut short by brutish Benton. The Doctor gets a little more of his story out in Dicks' novelisation, in which he recalls how 'one evening he [Edward VII] said to me, "Doctor, why don't we go to Maxim's and –"' Famous for its *art nouveau* interior, Maxim's restaurant at 3 rue Royale is also referenced in *City of Death* (1979), where the Fourth Doctor suggests to companion Romana: "A quick stagger up the Champs-Élysées, perhaps a bite at Maxim's..."

Platoon Under Leader Benton captures the Doctor.


Happy days – Liz and the Doctor in Bessie.

But Section Leader Shaw has been in contact with Central Records; to the Brigade Leader's astonishment, no-one matching the Doctor's description exists in their files.

■ Not entirely surprising, given that the Section Leader seems to have merely described the Doctor's appearance over the phone – unless the RSF has put all tall, white-haired, beak-nosed men in concentration camps, or something? (In Houghton's draft script, the Brigadier sends a 'radio-photo' to Central Records, so the fascists are smart enough to have invented the fax machine, at least.)

Meanwhile, a leak in number two output pipe rapidly runs out of control, causing an alarm to sound. The Doctor contrives to jab Benton to the floor, then rushes into the chaotic Central Control, searching for the micro-circuit to repair the computer. But Benton is behind him, ready to take him to face a firing squad: "Are you coming with me quietly, or do I shoot you here and now?"

■ In draft form, the cliffhanger had Section Leader Shaw arresting the Doctor beside the computer – whereupon a hideous screeching sounds out from the drill head, prompting the Doctor to inform her: 'That, my girl, is the sound of this planet screaming out its rage. It's the sound of the Apocalypse, of Armaggedon [sic]. It is also a death cry.' The first part of this speech found its way into Episode 4's concluding scene, but the remainder was dropped. (Houghton didn't have much luck with such hellish hyperbole. Not long after, Hammer Films vampire star Christopher Lee refused point-blank to deliver the line Houghton gave his character in the movie *Dracula AD 1972* [1972]: "I am the Apocalypse!")

EPISODE 4

FIRST BROADCAST: 30 May 1970

Concerned that the "correct procedure" should be followed, Section Leader Shaw stops Benton – giving the Doctor time to fit the micro-circuit, and restart the computer.

■ The micro-circuit played a more significant role in the *Operation: Mole-Bore* storyline, where the Doctor would eventually return to the original Earth with the circuit taken from the 'Warp II' computer...

The Doctor proposes dispersing the heat and the pressure at the drill head by reversing all the systems. Stahlmann is compelled to agree, but frosty Dr Petra Williams warns the parallel Sutton that he'll only accelerate the drilling again.

The Brigade Leader's interrogation of the Doctor is cut short by Stahlmann's arrival. The Doctor insists the Director take off his left-hand glove, to reveal a bandaged hand – which the Doctor puts down to his touching some of the green ooze.

■ The draft had the Doctor betting the Brigade Leader '£1,000 to a penny [Stahlmann] won't take off those gloves in front of you' – and then having to offer him an IOU!

Thrown into one of two barred security cells, the Doctor is unaware that his tranquillised neighbour, the alt-Bromley, has a greenish, furred hand...

Back on the original Earth, Sir Keith tells Stahlman that since he won't slow down the drilling, he has no alternative but to go to the Minister...

■ The first draft had Sir Keith refusing the Brig's offer of a UNIT escort to London – the fool!

> 'In the novelisation, the Doctor wonders if there had never been a Second World War in the parallel world...'

■ In his vast survey of the period, *State of Emergency: The Way We Were, Britain 1970-1974* (Allen Lane, 2010), popular historian Dominic Sandbrook nominates *Inferno* as one of the 'best and most revealing' *Doctor Whos* of the time. In common with many early 1970s adventures, it articulates a Ted Heath-era paranoia about Britain's power supply drying up: "I can tell you exactly what [the Minister]'ll say," Stahlman had sneered in Episode 3. "That this project is vital to our industrial future..."; and here Sir Keith bemoans the fact that Stahlman's 'dazzled' the Minister with promises of "Limitless cheap power for the whole country." Similarly, *Doctor Who and the Silurians* (1970), *The Claws of Axos* (1971), *The Green Death* (1973), *The Monster of Peladon* (1974), and *Terror of the Zygons* (1975) all revolve around threats to power and fuel supply; even *The Three Doctors* (1972) concerns a universal energy drain!

On the parallel Earth, the Doctor calls an RSF Sentry (Roy Scammell) when his neighbour starts grunting, apparently in distress – but when the guard leans over the regressed Bromley, he's attacked. Bromley bends the bars of the cell to get at the Doctor... who contrives to get out through the open door.

■ In the original version of this sequence, an increasingly regressed Stahlmann visits the Doctor in his cell – followed by a fully regressed beast-man seen only in silhouette. ►

Prison bars are no barrier to a Primord!

Stahlmann: armed and dangerous.

The Doctor attempts to reason with the Brigade Leader.

Benton, in dire need of a shave.

WHERE ELSE HAVE I SEEN...?

CHRISTOPHER BENJAMIN (1934-)
Sir Keith Gold
Other Doctor Who appearances *The Talons of Weng-Chiang* (1977)/*Jago & Litefoot* [Big Finish audio series] (2010-present) as Henry Gordon Jago; *Grand Theft Cosmos* [Big Finish audio drama] (2008) as Tardelli; *The Unicorn and the Wasp* (2008) as Colonel Hugh Curbishley.
TV appearances include *The Avengers: How to Succeed... at Murder* (1966) as JJ Hooter; *Never, Never Say Die* (1967) as Whittle; *Spirit* (1968) as Swindin; *Danger Man: Koroshi* (1967) as Potter; *The Prisoner: Arrival* (1967) as Labour Exchange Manager/*The Chimes of Big Ben* (1967) as Number Two's Assistant/ *The Girl Who Was Death* (1968) as Potter; *Late Night Horror: The Kiss of Blood* (1968) as Algy Somerville; *Ace of Wands: Now You See It, Now You Don't* (1970) as Falk; *Jason King: A Red Red Rose Forever* (1971) as The Police Inspector; *Poldark* (various episodes, 1975-6) as Sir Hugh Bodrugan; *Dick Turpin* (various, 1979-80) as Sir John Glutton; *The Return of Sherlock Holmes: The Priory School* (1986) as Dr Huxtable; *Yes, Prime Minister: A Diplomatic incident* (1987) as French Ambassador; *She-Wolf of London: Voodoo Child* (1991) as Dr Morris; *Inspector Morse: Cherubim & Seraphim* (1992) as Professor Furlong; *The Tomorrow People: The Monsoon Man* (1994) as Middlemass.
Film appearances include *Hawk the Slayer* (1981) as Fitzwalter.

DEREK NEWARK (1933-98)
Greg Sutton
Other Doctor Who appearances *100,000 BC* (1963) as Za.
TV appearances include See *The Fact of Fiction: 100,000 BC* (DWM 337).

OLAF POOLEY (1916-)
Professor Stahlman/Director Stahlman
TV appearances include *The Adventures of Ben Gunn* (various, 1958) as Billy Bones; *Sherlock Holmes: The Man with the Twisted Lip* (1965) as Lascar; *Doomwatch: By the Pricking of My Thumbs...* (1971) as Dr Ensor; *Jason King: A Page Before Dying* (1971) as Gorini; *Beastmaster: The Eye of Braxus* (1996) as Maldor; *Star Trek – Voyager: Blink of an Eye* (2000) as Cleric.

WALTER RANDALL
Harry Slocum
Other Doctor Who appearances: *The Aztecs* (1964) as Tonila; *The Crusades* (1965) as El Akir; *The Daleks' Master Plan* (1965-6) as Hyksos; *The Invasion* (1968) as Patrolman; *Planet of the Spiders* (1974) as Guard Captain.
TV appearances include *Out of This World: Imposter* (1962) as Mute-O; *Danger Man: Fish on the Hook* (1964) as Cockney Soldier; *Out of the Unknown: To Lay a Ghost* (1971) as Thomas Hobbs; *Jason King: Nadine* (1972) as Male Secretary; *The Professionals: Mixed Doubles* (1980) as President Parsali; *No Minister: The Moral Dimension* (1982) as Quinrani.

◄ ■ Why does the Doctor bother locking the cell door behind him, when the regressed Bromley only has to bend the bars to get out? (As he must do, to reappear in the next episode!)

Outside, he climbs into the back of a jeep, and is driven away.

Three minutes to penetration zero: having found a set of protective coveralls in the back of the jeep, the Doctor joins a helmeted Disaster Crew being led into Central Control. There, the Doctor attempts to interfere with the countdown – but is exposed by the Brigade Leader.

■ The countdown voice was provided by Bromley actor Ian Fairbairn, uncredited.

At zero minus 20 seconds, a hideous piercing shriek fills the air – "the sound of this planet screaming out its rage!", according to the Doctor.

■ The Doctor elaborated in the draft script, claiming "There's a nightmare waiting for you down at the bottom of that shaft!" He added, *re* the screeching: "Have you ever stood on the lip of Vesuvius or Stromboli? That's the sound!" (As a point of interest, this writer feels compelled to report that he *did*, in fact, once stand on the lip of Vesuvius, and heard nothing; it was bleedin' cold up there, however.)

Greg disarms the Brigade Leader, and the Doctor tries to make a run for it – only to find himself at the mercy of Stahlmann, holding the Brigade Leader's gun. The countdown concludes: "three, two, one –"

EPISODE 5
FIRST BROADCAST: 6 June 1970

Zero. The building shakes; many technicians take fright, deserting their posts.

■ Houghton suggested inserting a film sequence showing technical staff fleeing the facility, but this was never realised.

Sutton dons coveralls, intending to cap the bore. He and the Doctor enter the drill head area: while Sutton checks the main valve, the Doctor tries to help the injured. But Stahlmann appears, battering Sutton with an iron bar...

The Doctor beats Stahlmann back, and they return to Central Control. The drill head heat shield is lowered from the inside... where Stahlmann is rubbing an injured techician's face into the green ooze.

■ The writer envisaged the goings-on at the devastated drill head as 'like a scene from Dante's *Inferno*' – with Stahlmann stood at the lip of the now-exposed bore and lifting his arms as though 'performing an act of worship to the heat and the white-hot gases'.

The Brigade Leader reports massive seismic disturbances as far north as Leeds. According to the Doctor, heat and pressure will keep building "until the Earth dissolves in a fury of expanding gases" – in weeks, or maybe only days.

■ In the *Operation: Mole-Bore* outline, the Earth's destruction was caused by burning jets of Stahlman[n]'s gas displacing the atmosphere... making the boiling planet shrivel up.

Benton: attacked by the Primords...

Bromley appears, lumbering towards the drill head – but the cold vapour from a fire extinguisher helps kill him. The Doctor asks the Brigade Leader and Section Leader Shaw to assist him to save the other Earth, by supplying power to the TARDIS console.

■ The top part of this scene – with the Doctor, plus the Brigade and Section Leaders, listening in to a radio broadcast describing a statement made by "the Minister of Energy and Resource... concerning the disaster at the drilling project at Eastchester" – was cut from the original UK transmission tape; producer Barry Letts felt that the radio announcer's voice, supposedly an impersonation of the Nazi propagandist William Joyce, *aka* 'Lord Haw Haw', was too easily recognisable as Pertwee's. (If that were the case, it might just imply that on this parallel Earth, the Doctor is an adenoidal radio announcer!)

■ For 'Eastchester', Terrance Dicks' novelisation substitutes 'East Manchester'. Is Project Inferno really set in Salford?!?

■ In the cut section, the Brigade Leader's desk calendar shows the date as 23 July. In Houghton's Episode 3 script, the Doctor would have found a calendar in the 'Warp II' hut showing ten-day weeks and 50-day months, currently 'Kwortumae'.

■ Happily, the missing section remained on copies of the episode destined for overseas transmission – and is included as a 'deleted scene' on the *Inferno* DVD release.

At the Technical Stores, the Brigade Leader demands proof of the TARDIS' abilities – so the Doctor uses its last reserves of energy to shift himself, and the console, a few seconds into the future. The Brigade Leader thinks he could take others with him, to the other world – but the Doctor is appalled by the prospect: "It would create a dimensional paradox. It would shatter the space-time continuum of all universes!"

■ This is nonsense, surely. For one thing, what makes the Doctor so sure that his parallel self *isn't* somewhere around? For another, characters from parallel Earths have interacted with their other selves elsewhere in the series – Mickey Smith in *Rise of the Cybermen/The Age of Steel* (2006), for example – without busting the space-time continuum of all universes, so far as we know. We might assume, not unreasonably, that the Doctor's lying to the Brigade Leader, to avoid transporting a fascist Lethbridge Stewart to 'our' reality. But if we do, it seems pretty callous of the Doctor to abandon the by-then friendly Section Leader Shaw, Sutton and Dr Williams to the lava at the end of Episode 6, when he could quite easily have brought them through to our world after all...!

The Primords run amok...

...as the parallel Earth is destroyed!

Bromley gets beastly...

Liz gets the last laugh.

Director Stahlmann admires the Brigade Leader's eyepatch.

> 'The Primords were visualised as being "ape-like", but the director presented them as pseudo-werewolves...'

At Central Control, Dr Williams hears Stahlmann calling her over the intercom, asking her to raise the heat shield. Returning, the Doctor begs her not to – but the shield raises regardless, revealing Stahlmann, now fully regressed to a bestial state. Other 'Primords' follow him out of the drill head area.

■ Houghton visualised the 'Primords' – named as such only in the closing credits, never in dialogue – as 'apelike' [sic] in appearance, 'nightmarish creatures resembling some grotesque "missing link" type horror'. Director Douglas Camfield chose instead to present them as pseudo-werewolves, complete with canines, humped backs and black-painted 'muzzles'.

Benton enters, distracting the creatures – enabling the Doctor, Sutton, Dr Williams, the Brigade Leader and Section Leader Shaw to shut themselves in the Brigade Leader's office. Touched by Stahlmann, Benton quickly transforms into one of the creatures...

■ ... whereas in the first draft, the character became a 'Primeord' [sic] when he stepped in a puddle of green slime seeping out of the drill head area into Central Control.

Meanwhile, on the other world, Sir Keith is being driven back, the Minister having decided to suspend the drilling. His driver, Patterson (Keith James), confesses that Stahlman had given him orders to stage a breakdown – but in doing so, Patterson takes his eyes off the road, and struggles to avoid a crash...

■ At first draft stage, this scene slotted into Episode 6 – and the crash occurred somewhere in the otherwise very specific vicinity of Redbourn, near St Albans, Herts!

On the parallel Earth, the Doctor is just telling the others he has a plan for getting them out when one of the creatures smashes its fist through the glass of the office door...

EPISODE 6
FIRST BROADCAST: 13 June 1970

The Doctor uses a fire extinguisher to repel the Primord – then explains his plan to power up the TARDIS console by connecting it to the nuclear reactor.

■ ... which is all very well, but we've already seen that the reddish power panel giving power to the hut also exists in this parallel continuum – it's glimpsed later in this episode, as the Doctor and Sutton beat their retreat from Central Control. If there's no alt-Doctor: why is it there?

According to Dr Williams, the master switch in Central Control needs resetting first. Sutton suggests using a coolant hose as a monster-sized fire extinguisher...

■ Where the Doctor points out that there are "other fire extinguishers in Central Control," and Sutton retorts, "If we can get to them..." – neither appears to have noticed there's a fire extinguisher placed conveniently on the wall, right beside them!

They rush into Central Control, the Brigade Leader holding the bestial Stahlmann off with CO2. With Sutton's hose working, the Brigade Leader and Section Leader Shaw escort Dr Williams into the blazing heat outside...

■ "The natives are getting restless again," remarks Sutton, as the Primords begin to recover. The line would have had added resonance if the creatures had been presented as ape-like missing links, as Houghton intended.

Back in our world, Sir Keith is missing. Benton brings Stahlman before the Brigadier...

■ "I'm literally dragged from my work by one of your ape-like minions," Stahlman complains to the Brig. Again, surely Houghton deployed this line with ironic intent, given that we've just cut away from ape-like minions, including the transformed Platoon Under Leader Benton, running amok on the parallel world?

... but the Professor denies the Brig's formal request to delay Penetration Zero until Sir Keith's return.

In the parallel continuum, the Doctor and Sutton rejoin the Brigade Leader's group and go to the Switch Room, where Dr Williams needs to re-route the electrical system. An earth tremor strikes – and as the Doctor and Sutton head off to the TARDIS hut, the Section Leader admits to the Brigade Leader that she believes the Doctor has been telling the truth all along.

As the Primords exit Central Control, Sutton helps the Doctor work on the TARDIS console...

■ "What did you expect?," the Doctor asks Sutton. "Some kind of space rocket with Batman at the controls?" In Houghton's original, this was 'Buck Rogers', hero of the syndicated newspaper strip *Buck Rogers in the 25th Century AD* (1929-67), not DC Comics' Dark Detective – who isn't often to be found at the controls of a space rocket, the best-forgotten 'Flying Batcave' notwithstanding.

The Brigade Leader tells the Section Leader that he plans to take over the Doctor's 'spacecraft', with Dr Williams' help. Meanwhile, Sutton connects up the cable – but nothing happens when Dr Williams tries to switch on the power.

■ At storyline stage, the reactor's failure prompted the Doctor to seek an alternative power source: Stahlman[n]'s Gas.

More explosions: the shaft must be splitting open, thinks the Section Leader. Stahlmann appears in the Switch Room, only to be shot by the Brigade Leader. He, Dr Williams and Section Leader Shaw rush out, making their way to the Technical Stores...

■ Knocked to the ground by an earth tremor for the third time, we see that the Section Leader's fascist hemline is too short to be entirely modest...

... where the Brigade Leader tries to shoot Sutton, but his pistol is out of bullets. Sutton knocks him down – but by now Dr Williams has gone back to the Switch Room. There, Sutton finds her busy rewiring – and saves her from the recovering Stahlmann.

■ Contrary to appearances, Dr Williams' return to the Switch Room wasn't padding: Houghton had intended that heat radiating from the floored Primord would complete the job in her absence – but that was felt to be too difficult to convey on screen, hence this alternative.

They return to the hut, where the Brigade Leader demands the Doctor take them with him – at the point of his reloaded pistol. The Section Leader shoots him in the back.

■ The then-pregnant Caroline John didn't want to fire a pistol –and so the Section Leader's shot was actually taken by an off-screen armourer.

■ The Section Leader telling the Doctor, as he readies himself to leave, 'And give my regards to the other Liz Shaw,' never made the final script. ►

Greg Sutton: fighting like an animal as his world ends in flames.

◄ The facility explodes, a volcano erupting from beneath the ground. As Primords, soldiers and technicians flee the disaster, the Doctor waits to leave – but the power supply is still too erratic. Lava flows towards the open doors of the hut...

■ At draft stage, the episode ending had the junction box providing power to the console blowing up – whereupon the entire Complex explodes.

■ And so the parallel Earth meets its end. Or does it? Both the Brig and Benton – along with Captain Yates, Ian Chesterton, Barbara Wright and the Master – end up taking a sideways trip to the Brigade Leader's dimension in David A McIntee's *Missing Adventures* novel *The Face of the Enemy* (BBC Books, 1998). Here, it's revealed that humankind was not entirely wiped out in the aftermath of the 'Inferno' disaster; the totalitarian Earth's leaders endure as a Moon-based 'Conclave', and have used an alternate Master's TARDIS to travel to our reality, whose existence the Doctor had alerted them to, in order to substitute themselves for their counterparts.

EPISODE 7
FIRST BROADCAST: 20 June 1970

Back in 'our' world, Liz discovers the Doctor lying on the floor of the hut, unconscious...

At Central Control, where penetration is now just three hours and 22 minutes away, Stahlman is deaf to Petra's concerns – his ears filled with the sound of the Earth's rage. Meanwhile, Benton has brought the Brigadier to the hut, where the Doctor remains in a coma.

■ "I'll send for a doctor..." insists the Brig. In fact, the first draft was reworked to remove the character of a doctor attending the Doctor – whose lines were given instead to Liz.

■ "Shouldn't he be in hospital?" urges the Brig. Given what happened last time the Doctor was admitted to a hospital – three adventures ago, in *Spearhead from Space* (1970) – he should know better than to suggest it!

Greg warns Stahlman that the emergency flange on number two output pipe could blow at any moment. Soon, the Brigadier receives a call to say that number two output pipe has indeed blown – but the delirious Doctor is already aware of what's happened, muttering: "Reverse all systems immediately." Liz takes the Doctor's advice to Central Control, where Petra does as he suggested – and the situation eases. The Doctor comes out of his coma...

■ "Oh, the pulse seems to be more or less normal, at a hundred and 70," remarks the Doctor. In *Spearhead from Space*, a Nurse reported that the Doctor's pulse seemed to have settled down at "Ten a minute." A normal (human) adult pulse would register in the range of 60-100 beats per minute [BPM]; both of the Doctor's extremes would be considered extremely worrying!

Sir Keith arrives, with his arm in a sling: "So not everything runs parallel," muses the Doctor. Soon after, he charges into Central Control, attacking the systems with a spanner: "Stop this drilling!" The Brigadier orders some men to take the Doctor to sickbay – but Sir Keith's reappearance isn't enough to stop Stahlman, who orders the technicians to leave the drill head area. Outside, the Doctor escapes his escorts, and rushes up a ladder into an encounter with the regressed Bromley – whom he fends off with a fire extinguisher.

■ In the draft script, the Doctor (again) encountered the regressed Technician in the Switch Room.

Having lowered the drill head heat shield, sealing himself in, Stahlman smears green ooze on his face...

Stahlman gives into his cravings.

> **'At storyline stage the Doctor saved the day simply by doubling the reactor's output – making it blow up!'**

■ A pre-filmed sequence showing Stahlman's transformation was cut for time...

With two minutes and forty seconds remaining, the Doctor rushes into Central Control...

■ ... as was a brief scene describing how Liz contrived to fix the computer, which has now somehow occurred without explanation. In the *Operation: Mole-Bore* storyline, the Doctor used the micro-circuit taken from the Warp II computer (the very existence of which would have proved to him that his time on the parallel world wasn't a dream) to repair it.

... in time to see Stahlman raise the heat shield, now fully regressed into a primordial being. Fire extinguishers quell the Professor.

■ The draft version was different again: here, Stahlman carried a jarful of green ooze into Central Control – and was only suppressed when the Doctor told the Brig to shoot at a coolant pipe, causing the Prof to become frozen over.

Sir Keith orders Petra to cut the power to the drill. At the drill head, the Doctor rewires the buffer controls... and the drilling stops at zero minus 35 seconds.

■ At storyline stage, the Doctor saved the day simply by doubling the reactor's output, causing the systems to blow.

The Doctor suggests Sir Keith give orders to fill in the shaft. The Brig looks down at Stahlman: "I'll send for a stretcher party."

■ Is Stahlman dead? In Episode 5, the Doctor told the Brigade Leader that it wasn't "just" his bullets that killed the regressed Bromley, but the cold vapour from the fire extinguisher, too; so can we assume that cold vapour alone isn't enough to finish off a Primord? Certainly, the Primords Sutton sprayed with large quantities of coolant on the alt-Earth weren't killed – merely rendered unconscious, or sluggish. So: is the Brig going to keep Stahlman on ice?

Director Stahmann – fully transformed!

Some time later, in the hut...

■ "Shine on, Martian moons, up in the sky," croons the Doctor – after the vaudeville song *Shine On, Harvest Moon* (c 1908), popularised by husband-and-wife act Nora Bayes and Jack Norworth.

■ In the draft script, the Doctor also sang, "Oh the old Milky Way, she ain't what she used to be" – after the folk song *The Old Grey Mare*, presumably.

Sir Keith and the Brigadier arrive, bringing news that the project is being officially abandoned.

■ "What about the nuclear reactor?" asks the Doctor; "They're dismantling it tomorrow," replies Sir Keith, breezily. Oh, if only life were that simple! – as recent events in Japan have, so horribly, proved...

Greg and Petra have already left – together. Irritated by the Brig, the Doctor announces that he intends to use the now fully operational TARDIS console to leave the planet – "Goodbye, Liz. I shall miss you, my dear..." – and disappears.

■ Neither the Doctor's test flight, nor his farewell to Liz, featured in the first draft script: instead, the story concluded with the Doctor shuddering as Liz picks up a hand drill to use on a 'rectifier': "I don't want to see or hear another drill, of any sort, again as long as I live. And that, in case you don't know, covers an awful lot of time!"

■ This marks the last ever appearance of the original TARDIS console, as constructed back in 1963 – and painted light green, for the purposes of black and white TV.

Moments later, he re-enters the hut, much dishevelled – the TARDIS console having taken him only as far as a nearby rubbish tip. ■■■

FURTHER INFO

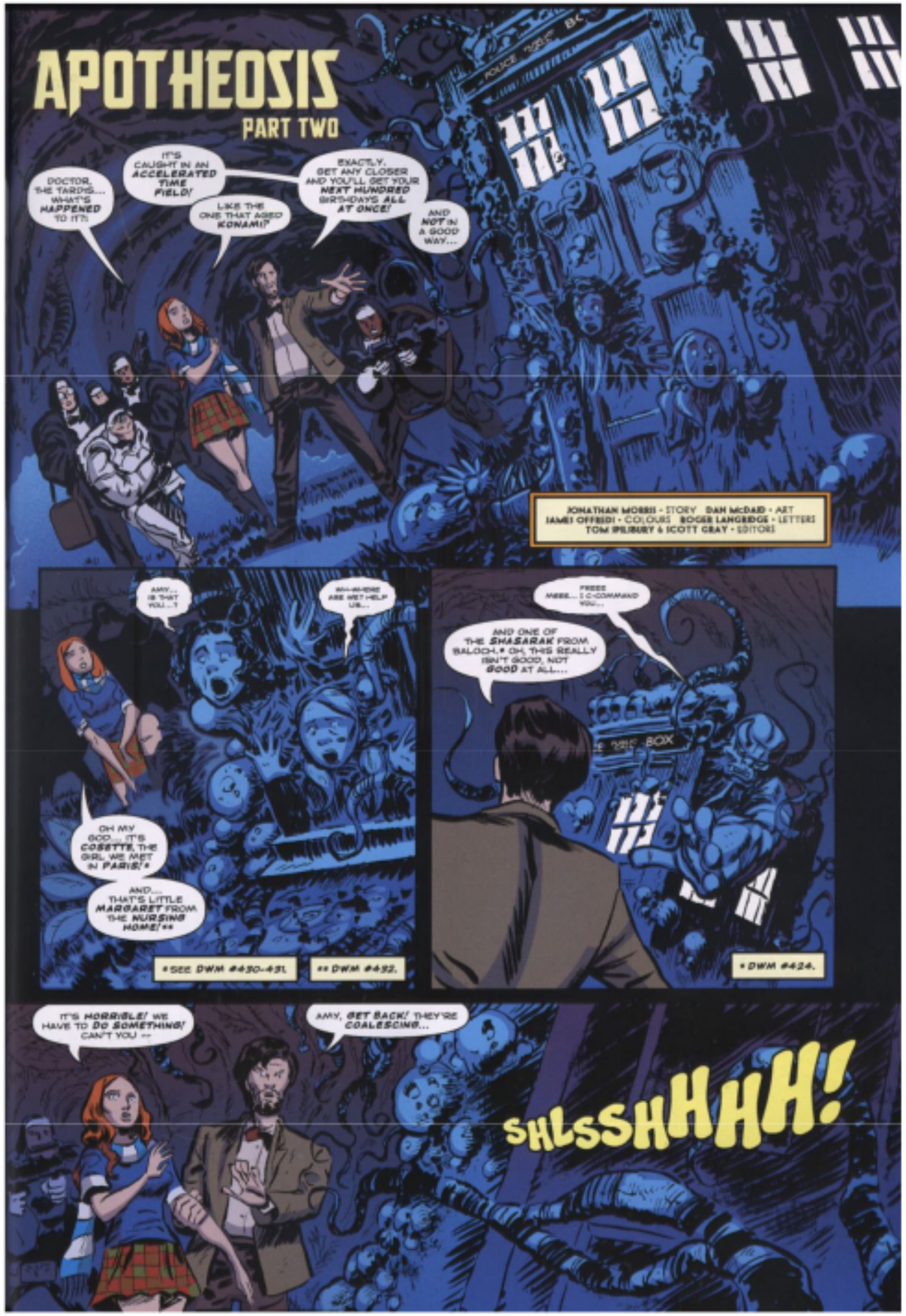
DVD
COMPANY 2|entertain
YEAR 2006
CAT NO BBCDVD 1802
AVAILABILITY Out now

VHS
COMPANY BBC Video
YEAR 1995
CAT NO BBCV 5269
AVAILABILITY Deleted

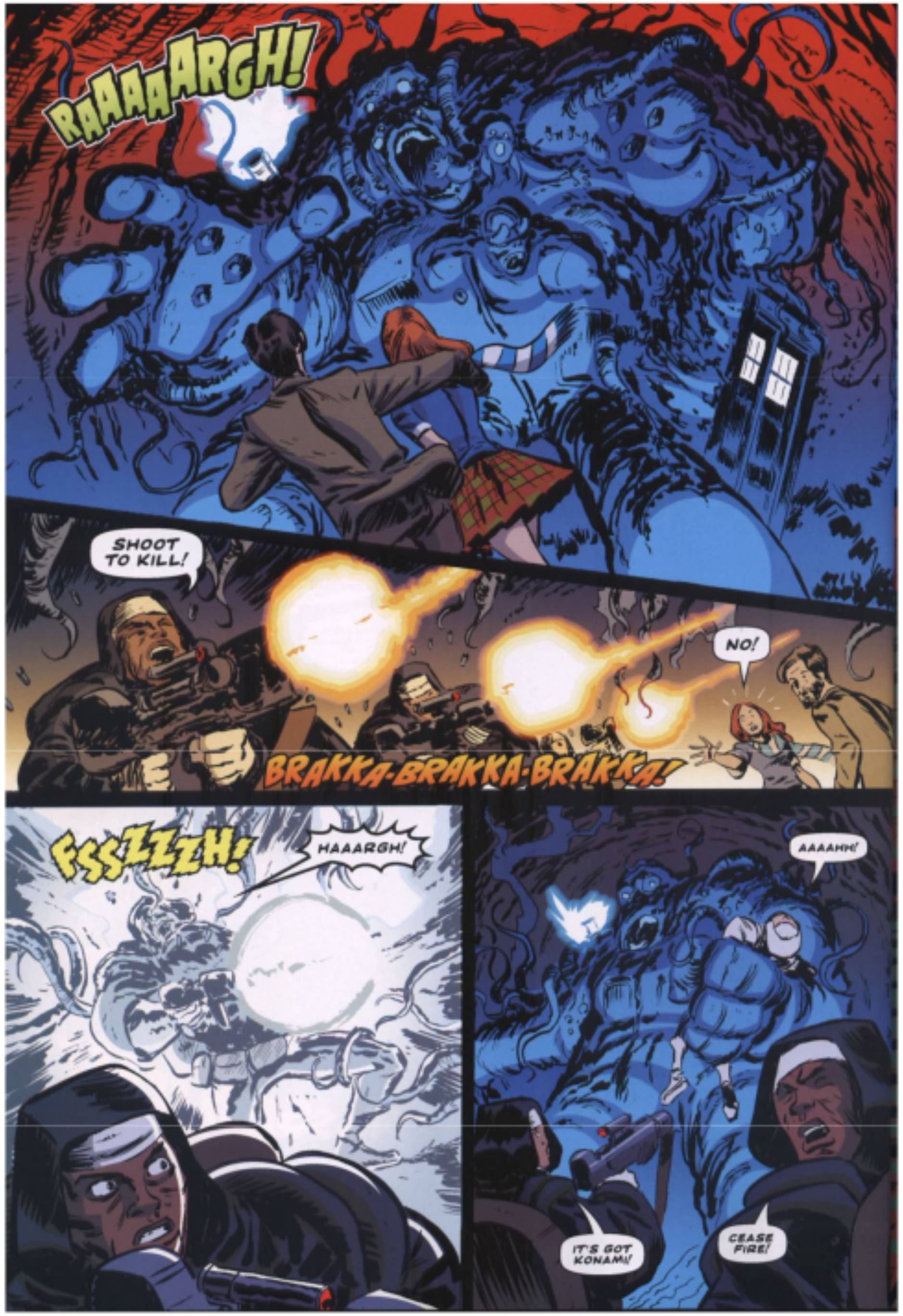
NOVEL
COMPANY WH Allen & Co/Target Books
YEAR 1984
BOOK NO 89
AUTHOR Terrance Dicks
AVAILABILITY Out of print

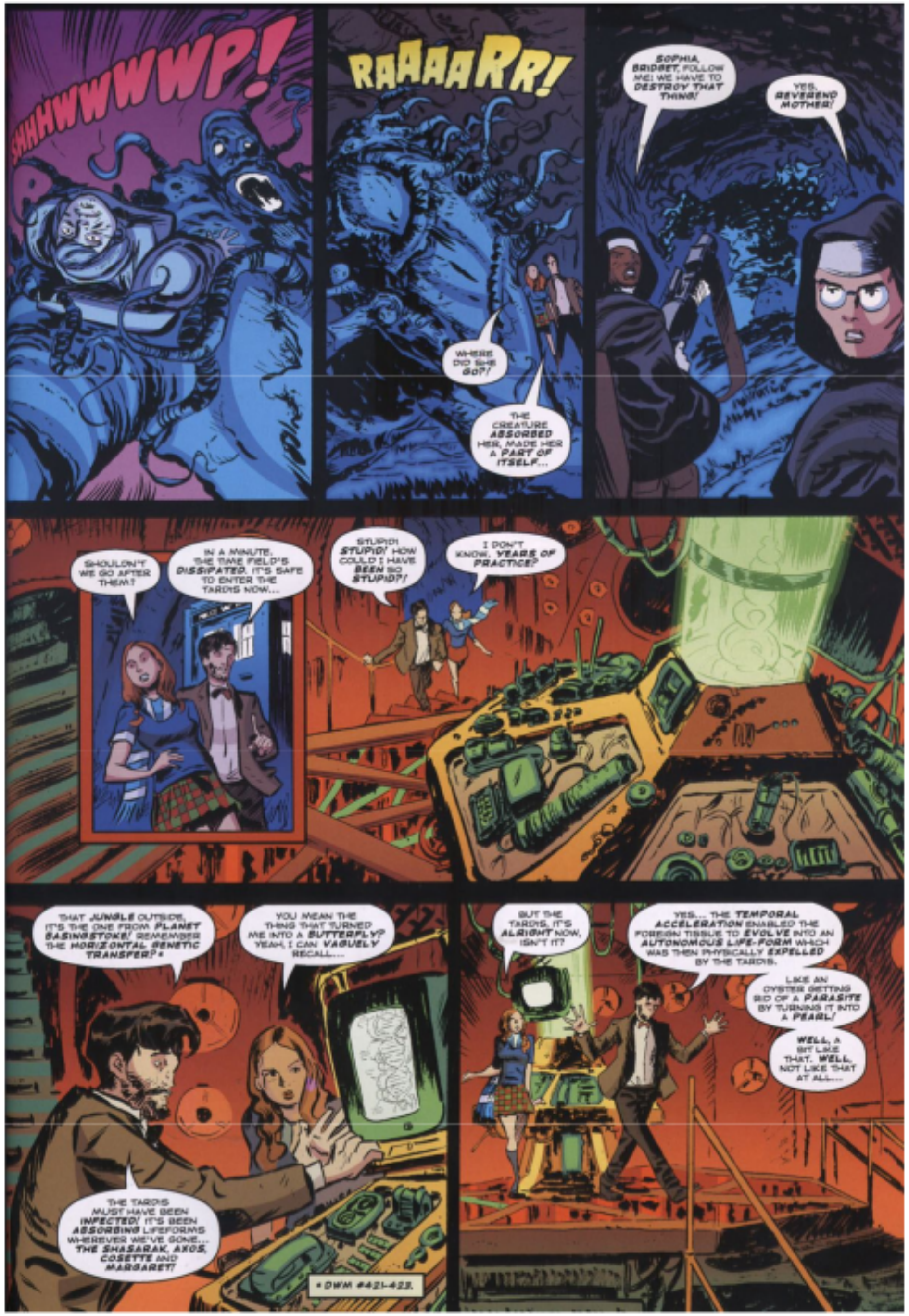
AUDIO
COMPANY AudioGO
YEAR 2011
NARRATOR Caroline John
AUTHOR Terrance Dicks
AVAILABILITY Out now

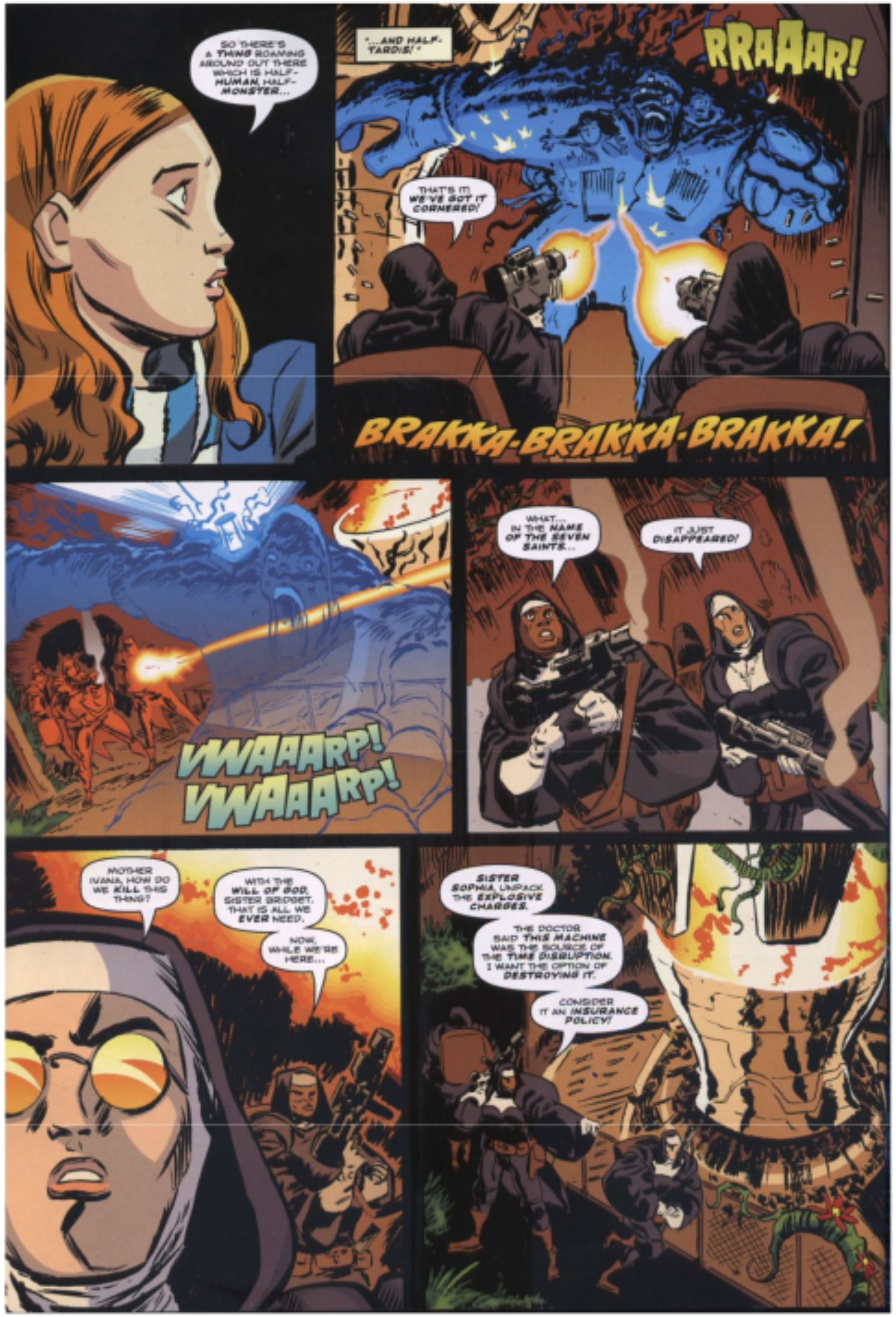
APOTHEOSIS
PART TWO

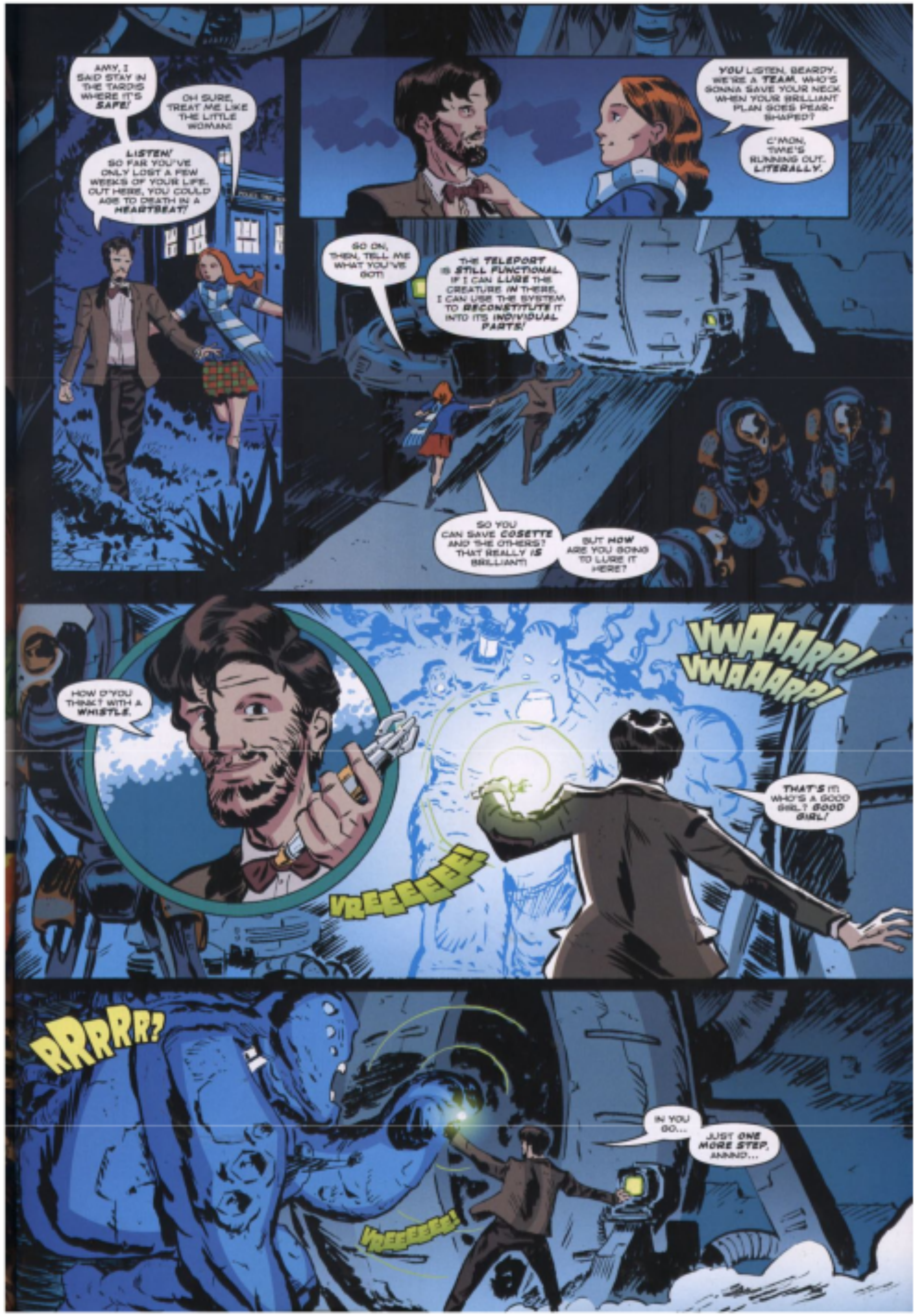

DOCTOR, THE TARDIS... WHAT'S HAPPENED TO IT?!
IT'S CAUGHT IN AN ACCELERATED TIME FIELD!
LIKE THE ONE THAT AGED KONAMI?
EXACTLY. GET ANY CLOSER AND YOU'LL GET YOUR NEXT HUNDRED BIRTHDAYS ALL AT ONCE!
AND NOT IN A GOOD WAY...
POLICE PUBLIC CALL BOX
AMY... IS THAT YOU...?
WH-WHERE ARE WE? HELP US...
OH MY GOD... IT'S COSETTE, THE GIRL WE MET IN PARIS!*
AND... THAT'S LITTLE MARGARET FROM THE NURSING HOME!**
*SEE DWM #430-431.
**DWM #432.
FREEE MEEE... I C-COMMAND YOU...
AND ONE OF THE SHASARAK FROM BALOCH.* OH, THIS REALLY ISN'T GOOD, NOT GOOD AT ALL...
*DWM #424.
IT'S HORRIBLE! WE HAVE TO DO SOMETHING! CAN'T YOU --
AMY, GET BACK! THEY'RE COALESCING...
SHLSSHHHHH!

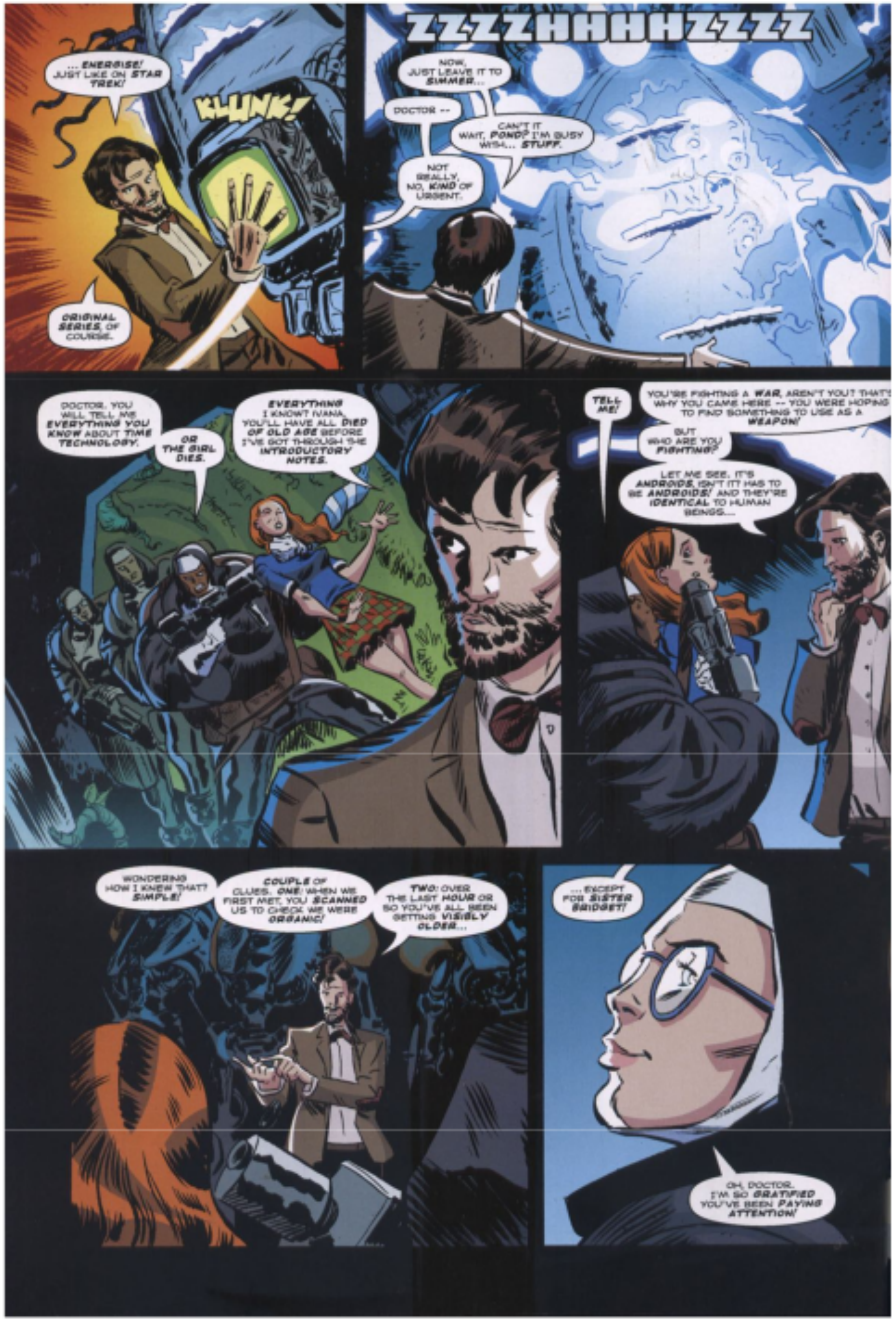
JONATHAN MORRIS • STORY DAN McDAID • ART
JAMES OFFREDI • COLOURS ROGER LANGRIDGE • LETTERS
TOM SPILSBURY & SCOTT GRAY • EDITORS

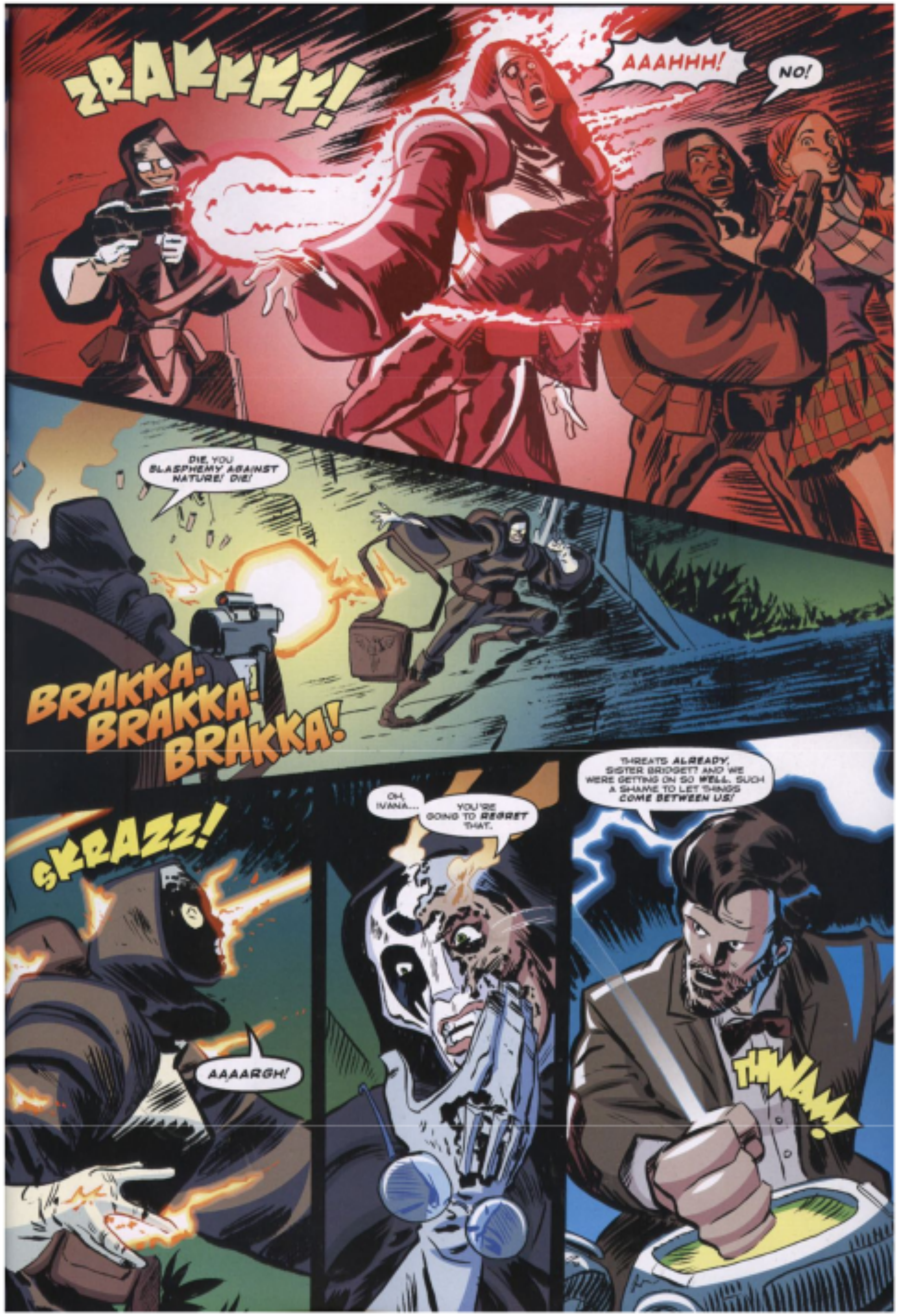

RAAAAARGH!
SHOOT TO KILL!
NO!
BRAKKA-BRAKKA-BRAKKA!
FSSZZZZH!
HAAARGH!
AAAAHH!
IT'S GOT KONAMI!
CEASE FIRE!

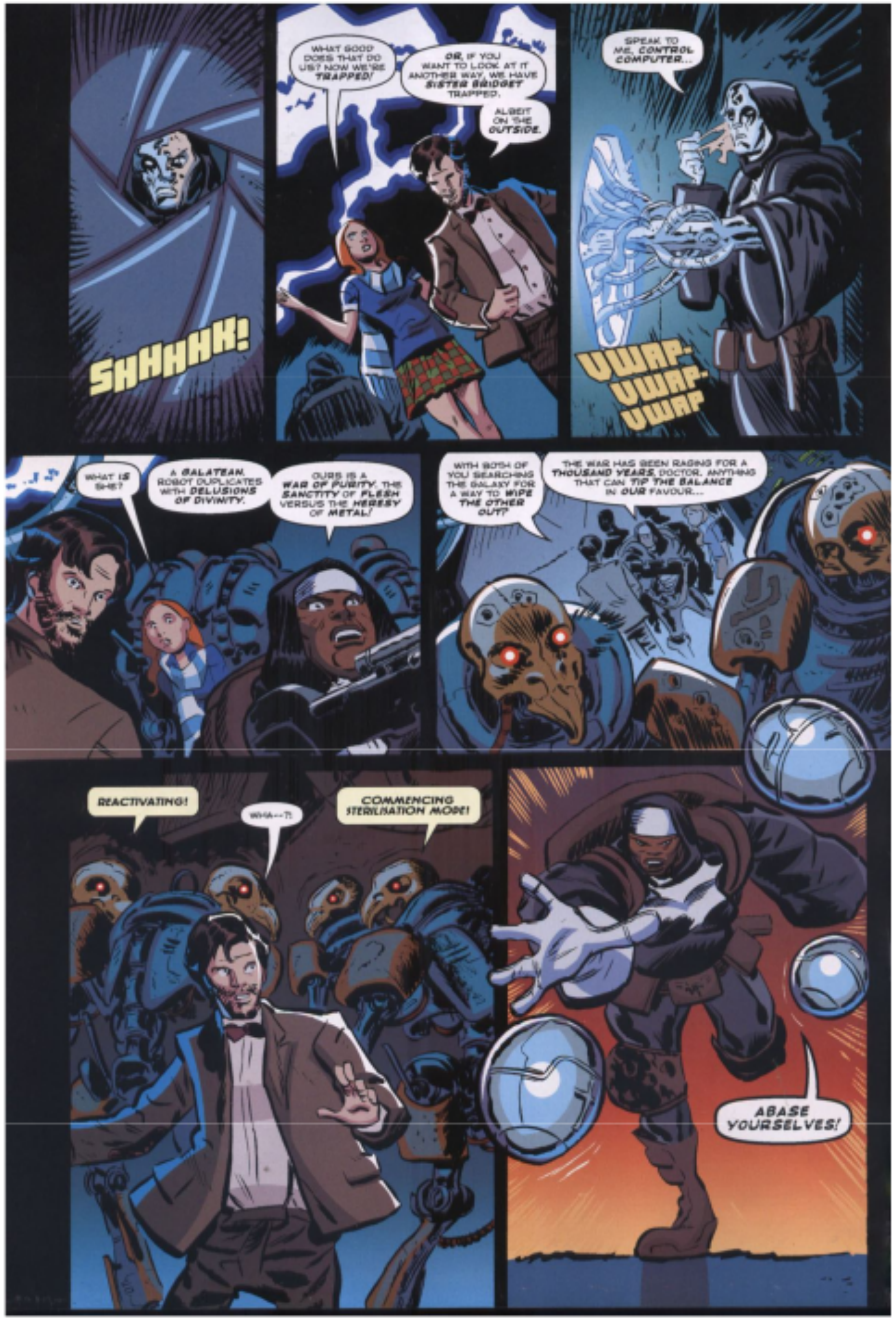

SHHHWWWWP!
RAAAAARR!
WHERE DID SHE GO?!
THE CREATURE ABSORBED HER, MADE HER A PART OF ITSELF...
SOPHIA, BRIDGET, FOLLOW ME! WE HAVE TO DESTROY THAT THING!
YES, REVEREND MOTHER!
SHOULDN'T WE GO AFTER THEM?
IN A MINUTE. THE TIME FIELD'S DISSIPATED. IT'S SAFE TO ENTER THE TARDIS NOW...
STUPID! STUPID! HOW COULD I HAVE BEEN SO STUPID?!
I DON'T KNOW. YEARS OF PRACTICE?
THAT JUNGLE OUTSIDE, IT'S THE ONE FROM PLANET BASINGSTOKE! REMEMBER THE HORIZONTAL GENETIC TRANSFER?*
YOU MEAN THE THING THAT TURNED ME INTO A BUTTERFLY? YEAH, I CAN VAGUELY RECALL...
THE TARDIS MUST HAVE BEEN INFECTED! IT'S BEEN ABSORBING LIFEFORMS WHEREVER WE'VE GONE... THE SHASARAK, AXOS, COSETTE AND MARGARET!
* DWM #421-423.
BUT THE TARDIS, IT'S ALRIGHT NOW, ISN'T IT?
YES... THE TEMPORAL ACCELERATION ENABLED THE FOREIGN TISSUE TO EVOLVE INTO AN AUTONOMOUS LIFE-FORM WHICH WAS THEN PHYSICALLY EXPELLED BY THE TARDIS.
LIKE AN OYSTER GETTING RID OF A PARASITE BY TURNING IT INTO A PEARL!
WELL, A BIT LIKE THAT. WELL, NOT LIKE THAT AT ALL...

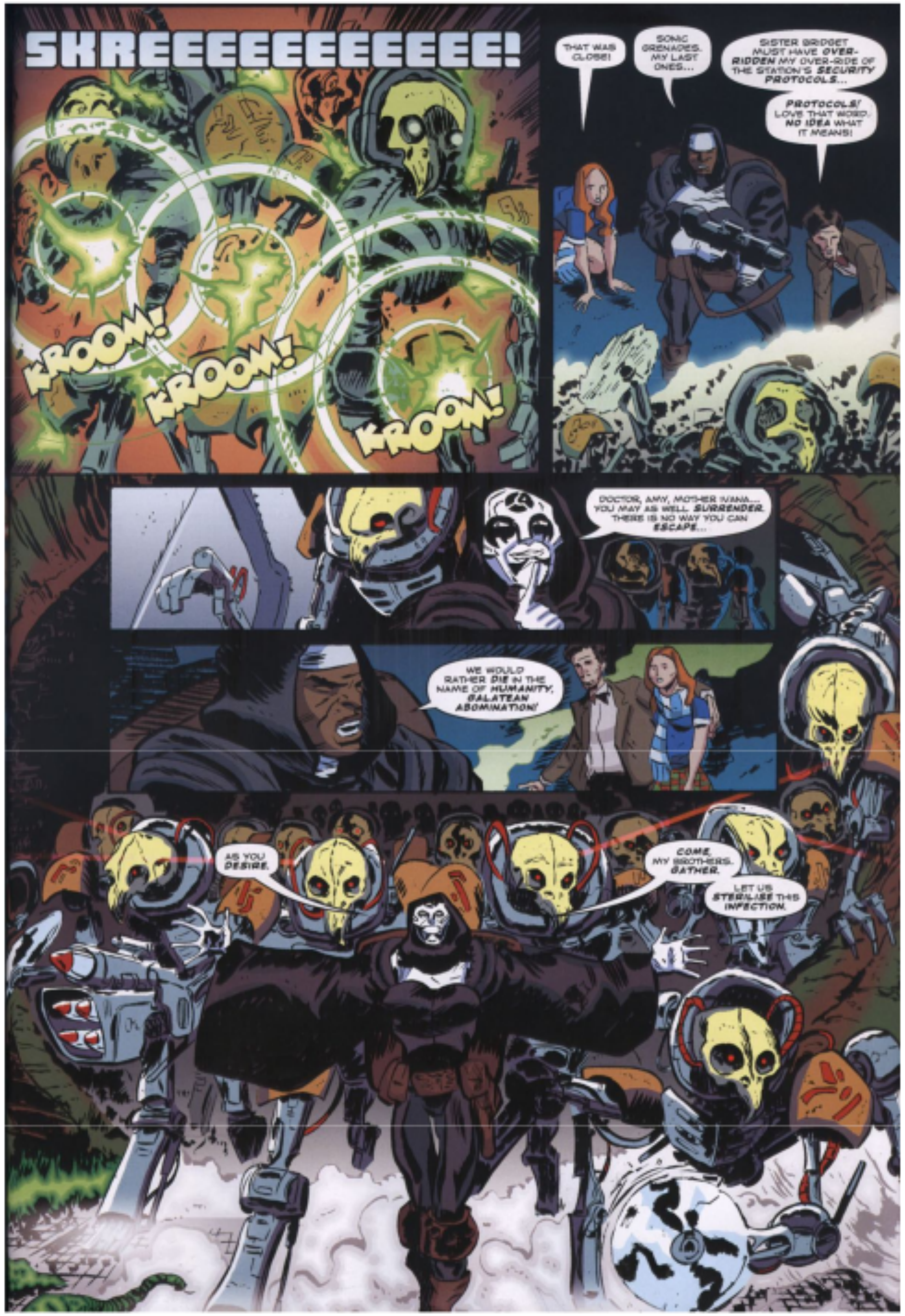

SO THERE'S A THING ROAMING AROUND OUT THERE WHICH IS HALF-HUMAN, HALF-MONSTER...
"...AND HALF-TARDIS!"
RRAAAR!
THAT'S IT! WE'VE GOT IT CORNERED!
BRAKKA-BRAKKA-BRAKKA!
VWAAARP! VWAAARP!
WHAT... IN THE NAME OF THE SEVEN SAINTS...
IT JUST DISAPPEARED!
MOTHER IVANA, HOW DO WE KILL THIS THING?
WITH THE WILL OF GOD, SISTER BRIDGET. THAT IS ALL WE EVER NEED.
NOW, WHILE WE'RE HERE...
SISTER SOPHIA, UNPACK THE EXPLOSIVE CHARGES.
THE DOCTOR SAID THIS MACHINE WAS THE SOURCE OF THE TIME DISRUPTION. I WANT THE OPTION OF DESTROYING IT.
CONSIDER IT AN INSURANCE POLICY!

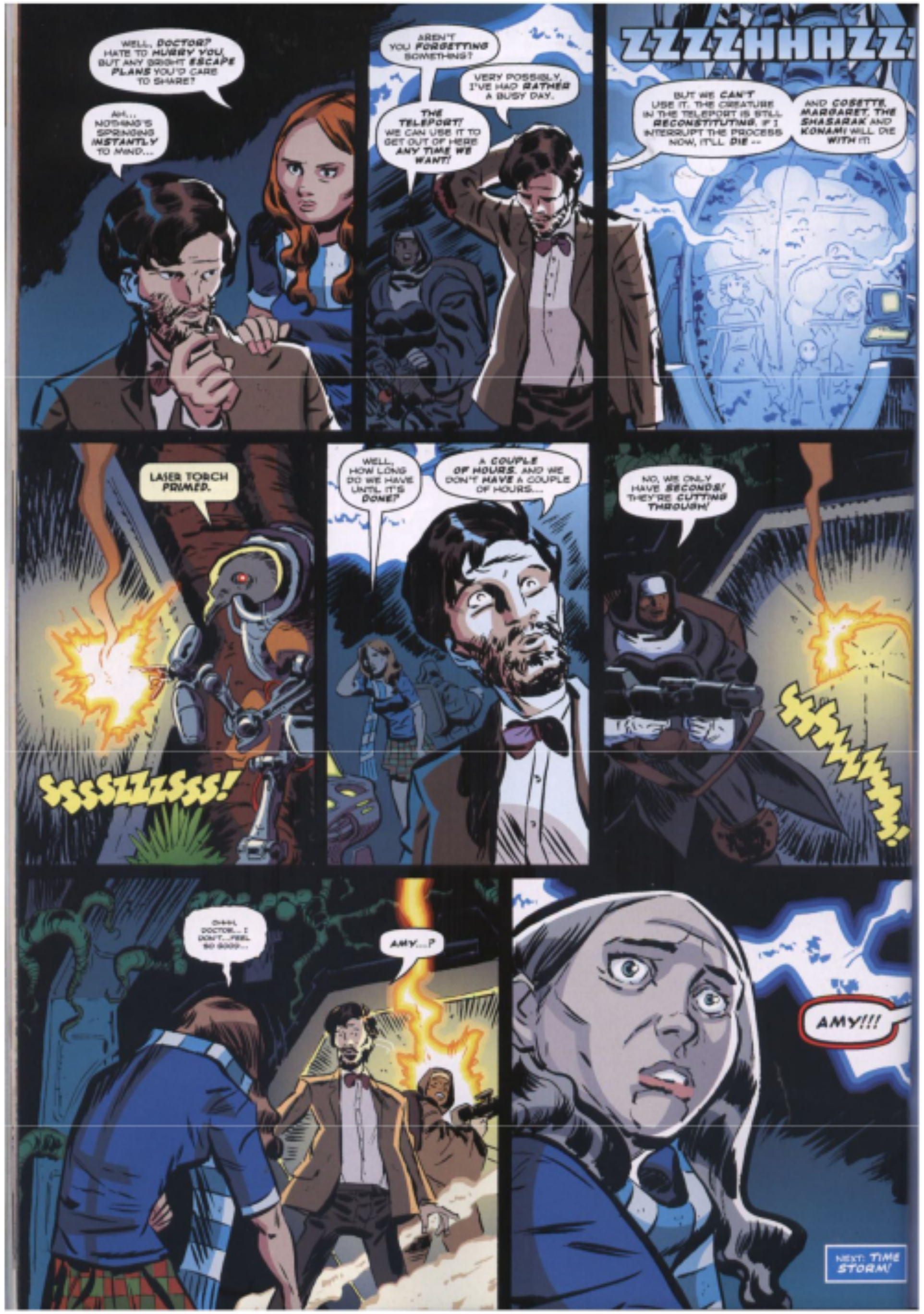

AMY, I SAID STAY IN THE TARDIS WHERE IT'S SAFE!
OH SURE, TREAT ME LIKE THE LITTLE WOMAN!
LISTEN! SO FAR YOU'VE ONLY LOST A FEW WEEKS OF YOUR LIFE. OUT HERE, YOU COULD AGE TO DEATH IN A HEARTBEAT!
YOU LISTEN, BEARDY. WE'RE A TEAM. WHO'S GONNA SAVE YOUR NECK WHEN YOUR BRILLIANT PLAN GOES PEAR-SHAPED?
C'MON, TIME'S RUNNING OUT. LITERALLY.
SO ON, THEN, TELL ME WHAT YOU'VE GOT!
THE TELEPORT IS STILL FUNCTIONAL. IF I CAN LURE THE CREATURE IN THERE, I CAN USE THE SYSTEM TO RECONSTITUTE IT INTO ITS INDIVIDUAL PARTS!
SO YOU CAN SAVE COSETTE AND THE OTHERS? THAT REALLY IS BRILLIANT!
BUT HOW ARE YOU GOING TO LURE IT HERE?
HOW D'YOU THINK? WITH A WHISTLE.
VWAAARP! VWAAARP!
VREEEEEE!
THAT'S IT! WHO'S A GOOD GIRL? GOOD GIRL!
RRRRR?
IN YOU GO...
JUST ONE MORE STEP, ANNND...
VREEEEEE!


... ENERGISE! JUST LIKE ON STAR TREK!
KLUNK!
ORIGINAL SERIES, OF COURSE.
ZZZZHHHHZZZZ
NOW, JUST LEAVE IT TO SIMMER...
DOCTOR --
CAN'T IT WAIT, POND? I'M BUSY WISH... STUFF.
NOT REALLY, NO, KIND OF URGENT.
DOCTOR, YOU WILL TELL ME EVERYTHING YOU KNOW ABOUT TIME TECHNOLOGY.
OR THE GIRL DIES.
EVERYTHING I KNOW? IVANA, YOU'LL HAVE ALL DIED OF OLD AGE BEFORE I'VE GOT THROUGH THE INTRODUCTORY NOTES.
TELL ME!
YOU'RE FIGHTING A WAR, AREN'T YOU? THAT'S WHY YOU CAME HERE -- YOU WERE HOPING TO FIND SOMETHING TO USE AS A WEAPON!
BUT WHO ARE YOU FIGHTING?
LET ME SEE. IT'S ANDROIDS, ISN'T IT? HAS TO BE ANDROIDS! AND THEY'RE IDENTICAL TO HUMAN BEINGS...
WONDERING HOW I KNEW THAT? SIMPLE!
COUPLE OF CLUES. ONE: WHEN WE FIRST MET, YOU SCANNED US TO CHECK WE WERE ORGANIC!
TWO: OVER THE LAST HOUR OR SO YOU'VE ALL BEEN GETTING VISIBLY OLDER...
... EXCEPT FOR SISTER BRIDGET!
OH, DOCTOR. I'M SO GRATIFIED YOU'VE BEEN PAYING ATTENTION!


ZRAKKKK!
AAAHHH!
NO!
DIE, YOU BLASPHEMY AGAINST NATURE! DIE!
BRAKKA-BRAKKA! BRAKKA!
SKRAZZ!
AAAARGH!
OH, IVANA...
YOU'RE GOING TO REGRET THAT.
THREATS ALREADY, SISTER BRIDGET? AND WE WERE GETTING ON SO WELL. SUCH A SHAME TO LET THINGS COME BETWEEN US!
THWAM!


SHHHHK!
WHAT GOOD DOES THAT DO US? NOW WE'RE TRAPPED!
OR, IF YOU WANT TO LOOK AT IT ANOTHER WAY, WE HAVE SISTER BRIDGET TRAPPED.
ALBEIT ON THE OUTSIDE.
SPEAK TO ME, CONTROL COMPUTER...
UWAP-UWAP-UWAP
WHAT IS SHE?
A GALATEAN. ROBOT DUPLICATES WITH DELUSIONS OF DIVINITY.
OURS IS A WAR OF PURITY. THE SANCTITY OF FLESH VERSUS THE HERESY OF METAL!
WITH BOTH OF YOU SEARCHING THE GALAXY FOR A WAY TO WIPE THE OTHER OUT?
THE WAR HAS BEEN RAGING FOR A THOUSAND YEARS, DOCTOR. ANYTHING THAT CAN TIP THE BALANCE IN OUR FAVOUR...
REACTIVATING!
WHA--?!
COMMENCING STERILISATION MODE!
ABASE YOURSELVES!


SKREEEEEEEEEEE!
KROOM!
KROOM!
KROOM!
THAT WAS CLOSE!
SONIC GRENADES. MY LAST ONES...
SISTER BRIDGET MUST HAVE OVER-RIDDEN MY OVER-RIDE OF THE STATION'S SECURITY PROTOCOLS...
PROTOCOLS! LOVE THAT WORD. NO IDEA WHAT IT MEANS!
DOCTOR, AMY, MOTHER IVANA... YOU MAY AS WELL SURRENDER. THERE IS NO WAY YOU CAN ESCAPE...
WE WOULD RATHER DIE IN THE NAME OF HUMANITY, GALATEAN ABOMINATION!
AS YOU DESIRE.
COME, MY BROTHERS. GATHER.
LET US STERILISE THIS INFECTION.


WELL, DOCTOR? HATE TO HURRY YOU, BUT ANY BRIGHT ESCAPE PLANS YOU'D CARE TO SHARE?
AH... NOTHING'S SPRINGING INSTANTLY TO MIND...
AREN'T YOU FORGETTING SOMETHING?
VERY POSSIBLY, I'VE HAD RATHER A BUSY DAY.
THE TELEPORT! WE CAN USE IT TO GET OUT OF HERE ANY TIME WE WANT!
ZZZZHHHZZZ
BUT WE CAN'T USE IT. THE CREATURE IN THE TELEPORT IS STILL RECONSTITUTING. IF I INTERRUPT THE PROCESS NOW, IT'LL DIE --
AND COSETTE, MARGARET, THE SHASARAK AND KONAMI WILL DIE WITH IT!
LASER TORCH PRIMED.
SSSSZZZZSSS!
WELL, HOW LONG DO WE HAVE UNTIL IT'S DONE?
A COUPLE OF HOURS. AND WE DON'T HAVE A COUPLE OF HOURS...
NO, WE ONLY HAVE SECONDS! THEY'RE CUTTING THROUGH!
SSSNNNNNN!
OHHH, DOCTOR... I DON'T... FEEL SO GOOD...
AMY...?
AMY!!!
NEXT: TIME STORM!

Cheques/Postal Orders payable to Who One Ltd
Open: Tues to Sat 9.30am to 4.30pm
Send A5 SAE for full catalogue

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455
email: sales@whoone.co.uk
web: www.whoone.co.uk

WHO ONE LTD

For all things Doctor Who since 1989!

Torchwood Hardback Novels	
Another Life	£6.99
Border Princes	£6.99
Slow Decay	£6.99
Something in the Water	£6.99
Trace Memory	£6.99
Twilight Streets	£6.99
Pack Animals	£6.99
Skypoint	£6.99
Almost Perfect	£6.99
Into the Silence	£6.99
Bay of the Dead	£6.99
House That Jack Built	£6.99
Risk Assessment	£6.99
Undertakers Gift	£6.99
Consequences	£6.99
First Born (Jul)	£6.99
Long Time Dead (Aug)	£6.99
Men Who Stole the World (Aug)	£6.99

p&p: 1 = £2.25. Extras = £1 each
Any 3 for £22.99 incl p&p!

Torchwood Encyclopedia
£14.99 +
£3.50 p&p

Torchwood Archives
£14.99 +
£3.50 p&p

Something in the Darkness
£12.99 +
£3 p&p

Inside the Hub
£12.99 +
£3 p&p

Torchwood CDs	
Novel Readings	
Border Princes	£15.99
Slow Decay	£15.99
Original Audio Dramas	
Everyone Says Hello	£12.99
In the Shadows	£12.99
Hidden	£12.99
Sin Eaters	£12.99
Department X	£12.99
Ghost Train	£12.99
Lost Souls	£9.99
Asylum	£9.99
Golden Age	£9.99
Dead Line	£9.99
Music	
Series 1 & 2 Soundtrack	£11.99
Children of Earth	£11.99

p&p: 1 = £1.50. Extras = 50p each

Junkyard TARDIS
Removable console panel
& time rotor.
Figure not included.
£19.99 + £6 p&p

Torchwood Mug
£5.99 + £2.50 p&p

Series 6 Action Figures
Nephew, Doctor,
Amelia Pond & 2 Silence
£9.99 + £2.25 p&p each *or...*
all five for £49.95 + £3 p&p

Series 6
Vol 1 DVD
Episodes 1 - 7
£24.99 +
£1.25 p&p

Earth Story DVD
Gunfighters &
Awakening
£29.99 +
£2.50 p&p

New Edition Target Novelisations
Abominable Snowmen, Auton Invasion, Cave Monsters,
Crusaders, Cybermen & Daleks
£4.99 + £1.25 p&p each or...
all 6 for £29.99 incl p&p

BBC Hardback Novels
Borrowed Time, Paradox Lost
& Touched by an Angel
£6.99 + £2.25 p&p each *or...*
all 3 for £22.99 incl p&p

Dalek or
Cyberman
Beach Towels
£14.95 +
£2.50
p&p each

Battle to Save
the Universe
Board Game
£14.99 + £4 p&p

Time Wars
Family Board Game
£19.99 + £4 p&p

Haynes Dalek
Manual T-Shirts
S, M, L, XL
£14.99 + £2 p&p

Paul McGann T-Shirt
Adult XL Only
£2.99 + £2 p&p

Prices correct at time of going to press. Postage is for the UK Only.
To see our full range visit us online or contact us for catalogues. Trade enquiries also welcome.

TORCHWOOD
MIRACLE DAY

The fourth series of the *Doctor Who* spin-off series is here at last! And this time – just like the Doctor – the team is off to America! DWM finds out about the New World...

Preview by BENJAMIN COOK

"When did we last do this?" wonders Russell T Davies. "Around *The End of Time*, I suppose." The last time DWM sat down with *Doctor Who*'s – now former – showrunner for a face-to-face interview, instead of by e-mail or over the telephone, was in the Coffee Mania on Cardiff Bay, in the summer of 2009, shortly after recording on David Tennant's swansong serial wrapped. A few weeks later, Russell shut up shop and moved to LA.

It's now May 2011, and we're sitting chatting in 3 Square, a café and bakery in Venice, California. It's just a stone's throw from the beach, and it's Russell's 'local'. Our waiter – he's called Brett – barely raises an eyebrow when we order yet another round of insanely appetising pretzel buns. DWM is five-and-a-half thousand miles from home, and in six days' time, *Miracle Day*, the umbrella title for the fourth series of *Doctor Who*'s most resilient spin-off show, finishes shooting, at 5am, with a scene featuring John Barrowman's Captain Jack Harkness and Eve Myles' Gwen Cooper. Yes, *Torchwood* is back. For Russell, this will mark the completion of a two-year, multi-million-dollar mission to turn BBC Wales' *Torchwood* into a fully-blown, international, must-see US/British-produced TV show.

"When I came out here in 2009, my plan was just to get something made," he says. "In my head, I gave myself five years. The fact it's taken two years is, like, wow, I'm ahead of schedule. But *Children of Earth* [the third series of *Torchwood*, broadcast on BBC One, in five parts, in 2009] was so successful, and it was successful out here on BBC *America*... it's about making hay when the sun shines.

"Imagine trying to launch a *Doctor Who* spin-off now. I don't think you could. I'd love to see a River Song spin-off. I would watch that for 52 weeks of the year! But I think they'd find that a lot harder to launch now, because money is tighter. ►

US launch: Friday 8 July

UK: Coming soon...

STARRING John Barrowman, Eve Myles, Mekhi Phifer, Alexa Havins, Bill Pullman, Kai Owen, Arlene Tur, Lauren Ambrose
WRITTEN BY Russell T Davies, Jane Espenson, John Shiban, Doris Egan, John Fay, Jim Gray, Ryan Scott
DIRECTED BY Bharat Nalluri, Billy Gierhart, Guy Ferland, Gwyneth Horder-Payton

QUOTE, UNQUOTE

CAPTAIN JACK: "Did you miss me?"
GWEN: "Yes! (Pause) Started to think it'd be like some kind of fairytale. I'd be an old woman and you'd come by, out of the blue, to visit my granddaughter. I'd be ancient, and you'd still look exactly the same. (Pause) Where did you go?"
CAPTAIN JACK: "Long way away..."

IN A NUTSHELL...

One day, nobody dies. All across the world, nobody dies. And then the next day, and the next, and the next, people keep aging – they get hurt and sick – but they never die.

The result: a population boom, overnight. With all the extra people, resources are finite. It's said that in four months' time, the human race will cease to be viable. But this can't be a natural event; someone has to be behind it. It's a race against time as CIA agent Rex Matheson investigates a global conspiracy. The answers lie within an old, secret British institute. As Rex keeps asking, "What is Torchwood?", he's drawn into a world of adventure, and a threat to change what it means to be human, forever.

> "No-one can die. So you literally have to mash people or blow them up... In every episode, there's some sort of incredible 'death', or incredible survival..."
>
> RUSSELL T DAVIES

All budgets are being cut back, and there are more cuts to come at the BBC, so we absolutely did the right thing – *Torchwood* launched, and then *The Sarah Jane Adventures* – at the right time. Well, I felt the same when I came out to LA. Working on new *Torchwood* wasn't my first plan, but it *quickly* became my plan. You strike while the iron is hot. While there's a buzz, you leap on it. I'd have been mad not to."

Recording for the ten-part series has taken place in and around Los Angeles, California, bar two weeks in Wales. "*Torchwood* defies a lot of American patterns," says Russell. "In America, they do much less on location than we do. You have to shoot something in eight days that, in Britain, you'd shoot in 12 – so it saves literally hundreds of thousands of dollars if you build five or six regular sets. But I refused to do that. Ever since I blew up the Hub [in the first episode of *Children of Earth*], the Torchwood team has never stood still. I wanted to keep them on the run. It's exactly the same in *Miracle Day*. The scene count is massive – upwards of 80 per episode, which American television just doesn't do – because it's a rollicking great big story. Our American crew has never been in and out of studio so often."

The central premise of *Miracle Day* is simple, and brilliantly enticing: what if, suddenly, no-one on Earth died? What if *every* human was immortal?

"One of the marvellous things about *Miracle Day* is that death has to become so inventive," says Russell, "because people won't die. Literally, you have to mash people or blow them up... In *every* episode, there's some sort of incredible 'death', or incredible survival, but that's what the world is like for *everybody*. Human nature is changing. There's a woman who goes into a –" He breaks off. "Well, wait and see. But it's disgusting," he laughs. "It'll make you squirm. But that's the point."

Alongside returning *Torchwood* stars John Barrowman, Eve Myles and – playing Gwen's husband, Rhys – Kai Owen, *Miracle Day* introduces us to former *ER* and *8 Mile* actor Mekhi Phifer as CIA agent Rex Matheson. "We've never had a Torchwood agent who operates on this sort of scale before," says Russell. "Rex is a very well-educated, very tough, streetwise man."

And he 'dies' in pretty much the very first scene?

"Yes, he gets a hole through his chest. Except, he doesn't die. He survives, because no-one is dying, so that powers him for the entire ten episodes. Should he have died? Will he die, if the 'miracle' comes to an end? Would he drop down dead in the street?

Jack returns to lead a new Torchwood team.

UK Vs US

Torchwood: Miracle Day debuts on Starz on 8 July, and on BBC One soon afterwards (precise dates were unconfirmed as we went to press) – but will the US and UK versions be identical? Well, almost. A few of the racier scenes might be edited for a BBC audience, explains Russell. "In fairness, it's a very unusual situation," he says. "In Britain, Captain Jack is a children's hero, because of his *Doctor Who* connection, and you cannot deny that some children will watch *Torchwood*. That's why, with *Children of Earth*, we re-edited the ending [*when Jack kills his grandchild – Ed*]. There's lots of blood, the child shakes, and blood flies all over the place... That was a lot more graphic, with more shots of the child dying.

"On the week of transmission, much to everyone's surprise, *Children of Earth* was a big success, which no-one at BBC One was expecting, so it was only on the Thursday that Jay Hunt, the Controller of BBC One, sat down to watch Friday's episode. Suddenly, she had a hit on her hands. And then she saw this horrific death. She phoned us up... All we did was take out three shots and put in a few more of Captain Jack emoting, which I was glad to do. It's daft to argue too much. Her reason wasn't that the scene was too violent for nine or ten o'clock; it was the remarkable circumstances of Jack being a children's hero. To this day, you'll never get Captain Jack saying, "F***." I'm quite happy with that.

"It's a very unusual inheritance. That is why – we haven't reached the end of the editing process yet, but I suspect – you'll get shorter sex scenes on the BBC. And I bet there will be a fuss. Idiot commentators will say that the BBC doesn't want to show gay sex scenes. It's not that at all. The straight sex scenes will be edited, too, because you can't guarantee that you won't get children watching." Before UK fans get up in arms, it's worth pointing out that the UK episodes will still, if anything, be longer. "BBC One episodes have to hit 54 minutes to fill that slot," says Russell, "whereas Starz is happy with an episode that's 50, 51 minutes. We won't cut material from the Starz episodes; we'll just add some extra material to the BBC episodes."

Isn't this all a bit of nightmare, to have multiple versions of episodes knocking around?

He shakes his head. "It just creates more of an online buzz. These extra scenes will be on YouTube within seconds of transmission. I kind of like all that complication. It's exciting."

Condemned man Oswald Danes (Bill Pullman) awaits his fate.

Rex is right at the heart of the drama. He's a perfect antidote to Jack. He and Jack fight for space in a scene, and that's the sign of a good, strong character – a character that's working." And Esther Drummond plays Alexa Havins. "She's the innocent who ends up on the run with Torchwood. She thinks she's going to love it, because she's always wanted to be a field agent with the CIA, but when she actually come to living in the rough, on the run, unable to contact her family, it all turns sour – and very, very violent for her in places. There's some really powerful stuff. It's terrifying to watch."

TV and movie star Bill Pullman (*Ruthless People*, *Spaceballs*, *Independence Day*) plays convicted murderer Oswald Danes. "When his name was put forward," recalls Russell, "we were in the room with two executives from Starz [the premium subscription channel that's co-producing *Miracle Day* with the BBC], who kind of rolled their eyes and went, 'You'll be lucky.' Well, two days later, Bill said yes. The fastest thing in the world. Apparently, he's friends with some media professor who's obsessed with *Torchwood*, so he'd heard of it. A little bit of me felt, oh, is this going to be a nightmare? Big names aren't always used to a gruelling television schedule. But Bill is lovely. He's the nicest man.

"And he's friends with Ant and Dec," Russell chuckles. "He did [2006 comedy film] *Alien Autopsy* with them. On his first day on set, we were chatting away – about *Doctor Who*, because we always talk about *Doctor Who* – and he went, 'That's right, it even beat *Saturday Night Takeaway*, didn't it?' I went, 'Bill Pullman, how do you know what *Saturday Night Takeaway* is?' He said, 'That's my friends, Ant and Dec. You beat my friends.' We pair Bill with Lauren Ambrose from *Six Feet Under* – oh God, she's marvellous. It's like two villains constantly battling against each other. Lauren's character is called Jilly Kitzinger. We sit there in the edit going, 'We want more Jilly scenes in this episode!' We love her."

Russell talks of not compromising *Torchwood* for an American audience, but has there been any pressure from the executives at Starz to change this, change that...?

"None," replies Russell. "The people at Starz sat us down at the beginning and said, 'With the best will in the world, you won't achieve this scene count, or this amount of sets, on this budget...' And God knows it's been tough, but we proved them wrong. It's kind of satisfying to reach the end now, and know we've done it. That's a good feeling. But I'm very, very glad that I'm 48 now; I'm glad that I didn't do this when I was 21, because the constant notes [from the network execs] might have worn me down. But notes are good. You're in a dangerous position when you start thinking all notes are mad.

"When you hear anecdotes of Hollywood, you hear about the poor, innocent writer suffering at the hands of executives. What those stories miss out is that writers are mad, and cause just as much of the problems themselves, and are strangely arrogant creatures. Even if you don't like the note, you've got to cope with the fact that someone, somewhere, has watched the scene and not liked it. And I want everyone to like *Miracle Day*. I want everyone to watch."

What is Starz's demographic? Does it differ from the BBC's? Russell describes Starz as "kind of like BBC One primetime, but post nine o'clock, with bits of Channel Four thrown in." So will there be more sex, gore and violence this time around? "They want the hardness and the darkness of it," he says, "because premium cable has to make a noise. It has to do tough material, so it's more adult – not necessarily in sex and violence terms, but in its attitude – and that fits *Torchwood*. That's why the sale to Starz was quick and straightforward. Well, comparatively.

"By the time you reach Episode 5 [*The Categories of Life*], the agenda of the whole piece changes; what we're saying about society, the world, and what people are capable of becomes absolutely clear. By the end of Episode 5, you'll be staring at the screen, open-mouthed. And that's what Starz wanted. When I gave them the treatment, and described what happens in Episode 5, that's what they zeroed in on. 'We want that. That's the show we want.'"

There's more on Gwen's mind than the gardening...

> "It's more adult – not necessarily in terms of sex and violence, but in *attitude*."

On top of showrunning *Miracle Day*, Russell has scripted the series premier and co-written – with Jane Espenson – the final episode. Espenson has contributed a further three episodes (3, 5 and 7), and another (Episode 8) with Ryan Scott. *Miracle Day's* other writers are Doris Egan (Episode 2), Jim Gray and John Shiban (Episode 4), and British scripter John Fay (Episode 9), who penned two episodes of *Children of Earth*. What do the US writers and production team make of Russell – and his co-exec from the UK, Julie Gardner, whom he worked with on *Doctor Who*, between 2003 and 2009, and now lives out in California, too?

"They always think you're just sort of visiting," considers Russell. "Even now, when I sit and have a cup of coffee with people that Julie and I have worked with for two years, their second or third question is always, 'So when are you going home?' They can't get it into their heads that we've moved here. Now that we're coming to the end, the American cast and crew are saying, 'Oh, so you're going home now?' No! We live here!

"But you never know what anyone makes of you, really. The greatest thing is to have had *Queer as Folk* [the US/Canadian TV show based on Russell's 1999/2000 UK series of the same name], because that ran for 83 episodes, from 2000 to 2005, on Showtime. Quite an achievement, by anyone's standards. And people who work in television over here, and love it, and study it, they know of *Doctor Who*, too. They know how huge it is, and what we did with it. Or they've seen *Torchwood* on BBC America. So Julie and I didn't arrive here as an unknown party. Neither did John and Eve."

Russell continues: "All three of them – John, Eve and Kai – have upped their game. We didn't tell them that they had to, but they have, and I love them for that. They arrived ready for this, and they've delivered the best performances of their careers. I love their work anyway, or I wouldn't be working with them still, but they've kept their eyes on the bigger picture. They *get it*. They've hoovered up the chance to do *Torchwood* on a bigger scale. They understand how to pitch stuff for a new audience. At the same time, it's completely the same Jack, Gwen and Rhys. This series is both bigger and more intimate than before. Everyone has pulled together to create something special, and I'm really proud of what we've achieved." DWM

New parents Rhys and Gwen run for their lives!

BACK 4 MORE!

JOHN BARROWMAN (Captain Jack)

"Yes, there's pressure, because it's a new venture for us... We've always had to re-prove ourselves and reinvent ourselves. This time, we're taking what we've learned from *Children of Earth* and, yes, upping the game... Of course we want to make an impact in the States. We want to rock the boat a little bit. We want to shake it up. The type of TV that we do in Britain is very different and unique to what they do over here... The fact that there's a bisexual hero on television, played by an openly gay man, is very, very different for the American audience... Who knows where that will take us?"

EVE MYLES (Gwen Cooper)

"*Children of Earth* was a fantastic event week of television. It made a huge impact, the structure of it, telling a story over five nights... How do you make this fourth series better than *Children of Earth*? You come up with the most extraordinary, phenomenal story that has so many twists and turns, it'll make you giddy, it'll make you sick, it'll make you laugh, it'll make you cry. And we have ten episodes to tell it over, so it diverts into a thousand places, it's got incredible characters – and I just think people are going to get hooked. We've got the most loyal fanbase in the world, and they're going to go crazy for it. They're going to be so proud."

KAI OWEN (Rhys Williams)

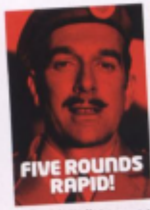
"I am 100% Welsh, born and bred, and I am fiercely proud of that, so I love the fact that *Torchwood* still has a very strong Welsh thread going right through this series. This is a global event, and no more so than in Wales. Rhys and Gwen's hearts and family are there... To do *Torchwood* out here [in California], to be filming a show that I love – in a story that is just enormous, yet again – has been incredible, it really has. It sounds ridiculous how we're all saying, 'It's amazing!' But it really has been... Being Welsh, flying the flag over here for it – I love that. Love it."

■ *Full interviews – and an exclusive set report from LA – will be published next issue.*

A BATTLE OF WITS...

The Doctor and the Brigadier might be best friends, but they still disagree sometimes. Just like our Johnny and Toby...

In *Doctor Who and the Silurians* THE BRIGADIER shocked THE DOCTOR by blowing up the Silurians. But who was *right?*


FIVE ROUNDS RAPID!

JOHNNY CANDON SAYS:

The word 'right' in the question 'Was the Brigadier right to blow up the Silurians?' is a tricky one. Being a dyed-in-the-wool pacifist whose deadliest weapon is his charm (Eh, ladies? Oh. Suit yourselves), I could never commit cold blooded murder. But dealing with a bunch of angry lizards wanting to wipe out the world and my Doris?! Well! It's a prickly subject so let's dive in...

Alien invasion was still very much a new thing for UNIT when the Brigadier – a young man tasked with the protection of Earth – is told that since his enemy has failed to kill mankind with a horrific virus they are going to destroy the Van Allen belt, wiping out all human life and leaving the planet populated by talking lizards. His only ally against them is a man who has helped him out a couple of times before (admittedly, *brilliantly*), but who has only recently dropped out of the sky acting all pompous with a brand-new young/old/shake-it-all-about face! The poor Brig must have been terrified. The Silurians left no-one with any doubt that they were absolutely capable of bringing about the extinction of humanity, and were going to take the first chance they got to do just that. So... YES! *Of course* the Brigadier was right to blow them up first! Even the Doctor knows it.

"Oh, I should think a stern warning should resolve this situation."

When the Doctor sees the Silurian base being destroyed, he goes through a range of emotions. He's furious, he's suspicious, and he even accuses Liz of knowing it was going to happen. But then his anger subsides, and is replaced by quiet disgust and disappointment in his friend and what he's done. Barring a single catty remark, the matter is all but forgotten by the following story.

> 'Harriet Jones hit the nail on the head when she told the Doctor, "You're not here all the time...'

It's a far cry from how he treats poor Harriet Jones in *The Christmas Invasion*. No whispered "Don't you think he looks tired?" to Corporal Nutting here! Anyway, the Doctor can hardly boast about always doing the right thing. He decides to show off to his friends by bringing down a Prime Minister using just six words, but who is her replacement? The Master. Great. And what does he do once the Master has taken over the whole planet? He gets Martha to circumnavigate the globe telling stories of how great he is. What a prince.

Doctor Who: disappointed.

The Doctor, let's not forget, can be a fairly patronising individual when he wants to be. Judging people for not living up to *his* expectations. He can see the potential in the Brigadier, that he is essentially a decent and good man. This is true, of course, but he is also a soldier, a warrior, and a protector. Harriet Jones hit the nail on the head when she told the Doctor, "You're not here all the time, you come and go." The Earth needs to defend itself; we can't be reliant on a flighty Time Lord to babysit us through eternity! The Brigadier was tasked with defending the Earth from alien invasion and that's exactly what he did. Was it a *good* thing? Definitely not. Many innocent Silurians died. Was it the *right* thing? Yes. Undoubtedly. He saved humanity.

It was once said (possibly in the movie *Iron Man*) the best weapon is one you only have to fire once. The Brigadier is doing just that. By building a reputation that he's prepared to take extreme measures, the Brigadier is sending out a very clear message to any would-be invader that they'd better look at who is protecting it, and see if they *still* think it's a good idea. It's something the Doctor himself is quite capable of these days. He bullies the Atraxi off our planet in *The Eleventh Hour* with images of his past battle glories. In *The Christmas Invasion*, the Doctor tells the Sycorax to relay a warning about the Earth: "It is defended." One would hope he's not taking all the credit for that defence. While the Doctor has been coming and going as he pleases, the Earth has indeed been defended – for decades – by a decent bloke and his plucky band of soldiers. Armed with the stiffest of lips, endless mugs of hot sweet army tea, and a barely detectable cheeky twinkle behind that steely gaze, I present to you Brigadier Alastair Gordon Lethbridge-Stewart – Defender of the Earth. Not always taking the easy solution, but always striving to do what is right.

The perfect example, in fact, of a very good man going to war.

THERE SHOULD HAVE BEEN ANOTHER WAY

TOBY HADOKE SAYS:

Of course the Brigadier was wrong to blow up the Silurians – the Doctor said so.

That said, in terms of the storytelling and enactment of its moral dilemmas, that wonderful story *Doctor Who and the Silurians needs* the Brigadier to wipe out Earth's previous tenants. That's because the story is about mankind's inability to cope with beings who are 'different'. This is portrayed as A Bad Thing, and the Brigadier's actions at the end are the ultimate, sickening consequence of it. The Brigadier really blows up the Silurians so that the Doctor can tell us how much humanity still has to learn.

The story works because we need a moral counterpoint to the Doctor to add some complexity to the Time Lord's pacifism, so that the series doesn't become dull and preachy. For the same reason, we need the personification of mankind's predilection for destroying what it doesn't understand to be someone we like. And we love the Brigadier, thanks largely to Nicholas Courtney's ability to portray both professional soldier and human being with perfectly-balanced grit and humour. That one of the very finest humans the Doctor has ever encountered commits the atrocity makes the message of the story that much more profound. Mostly, though, we need someone to stop the series having to include walking, talking lizard men in every adventure for the next 20 years or so, whilst allowing our hero to be outraged about the fact. It also allows the series to have its cake and eat it (this is A Good Thing – imagine it: eating cake, and still having cake).

Another reason for having the Brigadier in *Doctor Who* is so that someone heroic and brave can take on the gun-toting action role that our generally peace-loving alien won't. This means that the show can be intellectual and liberal, but still have action and fighting (is that Black Forest Gateau on my plate and in my tummy? Yes it is). When the Doctor blows things up, it's usually a last resort. The Silurians had gone back into their base, they didn't need to be attacked. And it was *prior to*, not after, *Doctor Who's* other Sinking Of The Belgrano incident (in *The Christmas Invasion*) that Our Hero announced how defended the Earth was. Similarly, the latest Doctor doesn't scare off the Atraxi only to shoot them in the back as they retreat, like some intergalactic Tony Martin. He *bullies* them away (threatening them with a clip of *The Doctor's Daughter*, the sadistic so-and-so) precisely so that he *doesn't* have to blow them up.

Faced with a half-dressed Doctor showing them clips of his favourite old adventures, the Atraxi decide to do a runner.

> 'When the Doctor blows things up, it's usually as a last resort. He *bullies* the Atraxi away...'

Within the narrative of *Doctor Who and the Silurians*, writer Malcolm Hulke (and if you know anything about him you'll know where he'd stand on this argument) is clearly steering us to side with the Doctor. All the character-led dramatic beats show us this: Major Baker's foolishness, Dr Quinn's selfishness, the Young Silurian's fundamentalism and murder of his more moderate superior. But most palpable is the ending: we're definitely supposed to be appalled by the Brigadier's actions. The Doctor certainly is, and he doesn't get over the outrage in the following story any quicker than he does Adric's death, 12 years later. The necessities of serialised drama can't be used as evidence that the ending is supposed to be anything other than tragic.

The Brig: doing some gun-toting for the intellectuals.

UNIT is a military organisation: its commander makes a decision based upon the fact that mankind sharing this Earth with a different species is unwelcome thanks to our xenophobic, primitive predispositions. In his own terms then, the Brigadier did the right thing – what we'd do, even. The Doctor, on the other hand, is the moral centre of the series, the man who shows us that we can be so much more than our biology and evolution have led us to be. The man who brings an intellectual complexity to Earth invasion stories which makes us question our own position within them (whilst still enjoying the gun battles and explosions). This is what makes *Doctor Who* so different and so special and wonderfully, allows us to have both our cupboards and mouths full of Mr Kipling's finest. That's why the Doctor/Brigadier dynamic is such an interesting one. There's no doubt that Lethbridge-Stewart is a good, brave, decent man, who would, if necessary, go to war.

Selfish old Quinn had finished all the sandwiches and his dog was after the Doctor's cup of tea.

The Doctor is there to show him – and us – that there should be, and always is, another way.

Hopefully involving a lot of cake. ■

"Come on, Charles... Edward... rein in your xenophobic and primitive dispositions and give the Silurians a chance. What do you say?"

HAVE YOUR SAY!

So now you know what Toby and Johnny have to say – but what do YOU think? If you suddenly found yourself in Episode 7 of *Doctor Who and the Silurians*, would you be siding with the Brigadier or the Doctor? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 12.) E-mail us at dwm@panini.co.uk, or send us a message via Facebook or Twitter. In **DWM** 434 we asked whether you like the idea of purely historical *Doctor Who* or if you prefer such stories to have some kind of science-fiction twisty-turny bit. It was a close run thing, but it turns out that you lot love your monsters too much!

TRIUMPHS OF HISTORY 42%

ALIEN INTERFERENCE 58%

THE DWM INTERVIEW

MUM's the word!

It's part two of our interview with Alex Kingston! With her big secret now out of the bag, she reflects on what the future (or perhaps that should be the past) holds for the incorrigible River Song...

Interview by BENJAMIN COOK

So now we know: River Song, *aka* Melody Pond, is Amy and Rory's daughter, conceived in the throes of their hurtling-through-the-time-vortex, wedding-night passion – or what 1980s producer John Nathan-Turner liked to call "hanky-panky in the TARDIS." Next stop – Mothercare.

"When Steven [Moffat, *Doctor Who* showrunner] finally told me, 'She's *Amy* and Rory's daughter,' it came as a surprise," says Alex Kingston, who first appeared as River in *Silence in the Library*, in 2008, and has notched up a further eight episodes since. "For a long time, like everybody else, I was expecting her to be the Doctor's wife."

In **DWM** 435, Alex revealed that 'the Moff' held back from telling her River's true identity until the start of shooting for this year's series, lest it affect her performance. "I thought, well, if he'd just told me not to let it, then it wouldn't have," reasons Alex. "But actually – you know what? – it does. You can't help it."

She gives an example: "When we were in Arizona, recording by the lake [for series opener *The Impossible Astronaut*], I wanted, on one take, to really hold Karen [Gillan, who plays Amy] – hold her as River comforting Amy, but also as River the child wanting that contact with her mother. Karen didn't know what I was doing. She reacted a bit strangely – looked at me, like, 'What the hell –?' So I gave it up. I thought, I'd better not do that, or she'll think I'm a bit odd. I had to rein myself in."

By the time they came to make the mid-series finale, *A Good Man Goes to War*, hadn't Alex's co-stars twigged?

"I think Karen and Arthur [Darvill, who plays Rory] had played with the idea of, potentially, what if River was their child? I remember them suggesting it once, and looking at me. I just went, 'I don't know. How can she be your daughter? She doesn't have red hair' or something, with a completely blank face. So they dismissed that theory." Nicely bluffed, Kingston.

Of course, we still don't know what happened to River/Melody between her abduction as a baby at the hands of Madame Kovarian (boo, hiss!) and her adult self's adventures with the Doctor. If she was raised to be a weapon – as Silurian swashbuckler Vastra and the late, beheaded Dorium speculated, and as Kovarian appeared to confirm – in the "endless, bitter war" against the Doctor, then what exactly is/was River capable of? More pressingly, if she *is* also the girl in the spacesuit as seen in *Day of the Moon*, does that mean River has, dare we say it, regenerative abilities...?

"Come here and give us a cuddle."

"Steven hadn't told me about the regeneration," says Alex. "It came as a surprise when I read the script. The question now is, can River regenerate? Does she, at least to a certain point, have regenerative powers?"

And, if so, does that mean other actresses could, in theory, play River Song?

"I assume so," she replies, pondering the idea for a moment. "Yes. I suppose that would make sense."

Could Alex bear that?

"I would understand it. Absolutely I'd understand it. Whether I could bear it...? You mustn't, as an actor, get too associated with one show. It's good to have created something lovely and memorable, but also important to know when to move on, in the same way that David Tennant moved on from playing the Doctor. But I'm not in every episode, so I'm not getting burnt out in the way that the other actors could do, because the schedule is pretty brutal."

Of course, River has *already* been played by at least one, perhaps two other actresses. Baby Melody – and the girl in the spacesuit... possibly. What secrets are there still to discover in River's past? Or future?

Alex smiles. "It's science-fiction and it's Steven – so River could stand in some ►

"Only 900 years old. One dribbling, incontinent owner. Would you like it?"

"It's good to have created something lovely and memorable, but it's important to know when to move on..."

“I was expecting our daughter to be... ginger...”

“Make sure you're home before midnight, or there'll be trouble, young lady.”

stormfield somewhere and suddenly lose her power to regenerate or, if she doesn't have regenerative powers, she could gain them. Yeah, that could happen. Who knows?”

Well, Alex might, but she's not telling. What we do know is, when *Doctor Who* returns this autumn in *Let's Kill Hitler*, Alex is back again as River. (While we're on the subject, *Let's Kill Hitler* might just be the greatest *Doctor Who* story title of all time. **DWM** gets a childish thrill from envisioning the Target novelisation, *Doctor Who and the Let's Kill Hitler*, complete with painfully precise cover art by Alister Pearson.) Did it feel odd, we ask Alex, playing a family unit with Karen and Arthur?

“It did a bit. We're still finding our feet with it – which is how it would be, actually, because Amy and Rory are getting to grips with not only Amy losing the baby, who was taken from her, but also suddenly being confronted with this woman who was their young child. We as characters are getting to grips with it, but also as actors. I find it a little strange calling them ‘mummy, daddy’; it's sort of slightly awkward, but it *would* be awkward.”

Beyond 2011, Alex has no idea what's in store for River – or whether the character will return. “Steven is quite elusive,” she explains. “We don't see him very often – he's busy writing our scripts, of course! – but then we'll have a meeting, and he'll throw out there the question of whether I'd be open to doing more...”

Would she like to?

“I'd love to. As long as we feel that there are still stories to tell, I'm happy to continue. It's not often, as a woman, that you find such a fabulous, kick-ass role to play, but I think, in order to make her a fully-rounded character, there have to be real, hidden emotional depths that are slowly revealed, so I'm loving all of that. She's an amazing character.

“I love playing her, and I love that she's been embraced – not just by the parents, but also by kids, because that makes her sort of ageless. She's naughty, irreverent, fun... and she gets the best entrances and exits every episode. Nothing is too bizarre for River. She's fabulous.”

Thanks to *ER* – in which Alex played the formidable Dr Elizabeth Corday for eight seasons, from September 1997 until October 2004 – the Surrey-born actress is used to being in the public eye. “These days, I have a little more freedom,” she says. “It's much more intense for Matt [Smith] and Karen. They'll always get the fans wanting a piece of them.”

How does the public response to Dr Song compare to that for Dr Corday?

“*ER* is very much based in reality. It was a hospital drama. If anything, for the fans, the line between reality and fiction would be blurred. People would believe that we were for real. We'd get people saying, ‘I have this illness – can you tell me...?’ or ‘This is what my doctor has prescribed – is it correct?’ Sci-fi fans don't come up to me and say, ‘My vortex manipulator is playing up – can you give me some tips?’” Give it time, Alex.

> “River's naughty, irreverent and fun. She gets the best entrances and exits every episode.”

She continues: “America is a much bigger country, so *ER* was a bigger machine to deal with. Whenever we'd go to Chicago to film, people would go crazy. Not so much in LA, because the inhabitants of LA are fairly used to seeing movie stars and celebrities wandering around, but the people of Chicago [where *ER* was also set] very much felt as though we belonged to them.

“I always associated *Doctor Who* with being a very grassroots, homegrown, English production, so I wasn't expecting anybody to know about it in America. Last summer, I was doing quite a bit of travelling with my daughter, and all of a sudden people kept stopping me and asking about River. I couldn't get through an airport – in England, but particularly in America – without people wanting to talk to me about her. I thought, how do these people know about *Doctor Who*?!

“Now that it airs in the States on the same day – or in the same week – as in Britain, and BBC America and BBC Worldwide have spent a huge amount of time and energy pushing the show in the States, I imagine that, when I go back, I will get that sort of response probably tenfold. People who are sci-fi enthusiasts, who watched *Battlestar Galactica* or *Star Trek* in the past, are putting *Doctor Who* on their playlists now. Filming in Utah and Arizona, we had *Doctor Who* fans turning up, and security keeping them back, and I couldn't believe it. It's all part of the madness that follows you everywhere with this show.”

When she signed up to play River in 2008, Alex couldn't have imagined what she was letting herself in for...?

“I hadn't a clue. It's taken me longer than I thought it would to get used to it. It's been a slow realisation,” she says, with a smile, “that everybody loves *Doctor Who*.”

“Oh, thank goodness for that! I thought you were going to say you were the Rani.”

THE DOCTOR WHO MAGAZINE FOR NORTH AMERICA!

» EXCLUSIVE INTERVIEW WITH ALEX KINGSTON WHO PLAYS RIVER SONG

» FRANCES BARBER REVELS IN THE EVIL OF THE EYE PATCH LADY

» A LOOK AT THE LIFE OF COMPANION SARAH JANE SMITH

» MEET THE MAD GENIUS, DAVROS, CREATOR OF THE DALEKS

ISSUE 4 OUT JULY 7TH

PRICE $6.99

panini magazines

SUBSCRIBE TO DOCTOR WHO INSIDER

» GET *DOCTOR WHO INSIDER* DELIVERED DIRECTLY TO YOUR DOOR!

» NEVER MISS AN ISSUE!

SAVE 10%

ON THE REGULAR COVER PRICE!

US
For **8** issues you pay just: **$49.95**
To order call: **1-800-428-3003**
Quoting: **DWI005**
Or please visit:
www.imsnews.com/dwi005

UK
For **8** issues you pay just: **£29.99**
To order call: **0844 543 0058**
Quoting: **DWI/WI05**
Or please visit:
www.subscription.co.uk/DWI/WI05

FRANCES BARBER
THE EYE PATCH LADY REVEALS ALL
I AM DAVROS
THE CREATOR OF THE DALEKS!
DOCTOR WHO
INSIDER
ISSUE 004
RIVER REVEALED
“I knew who River Song was and was sworn to secrecy...”
» ALEX KINGSTON SINGS OUT LOUD!
DISCOVER A UNIVERSE OF ADVENTURES »
» FANTASTIC GIANT POSTERS » SARAH JANE SMITH

THE TIME TEAM

CHRIS
EMMA
MICHAEL
WILL

The continuing mission to watch all 777 *Doctor Who* episodes, in order from the start...

THIS ISSUE EPISODE 703 - THE LONG GAME

MAX POWER!

The Time Team join the Doctor, Rose and Adam on Satellite Five this month, only to discover that bad news has never travelled so fast...

Compiled by **PAUL LANG** | Artwork by **ADRIAN SALMON**

"Moving-camera materialisation!" shrieks Will, as *The Long Game* begins. "What a brilliant bit of camera trickery! The kind of thing only a *Doctor Who* fan can get excited about." The other members of the Time Team nod in admiration – although Emma is rather less thrilled: "We're on a space station again? What are the odds that it's orbiting the Earth?" she moans. "And why does this one look like so many TV-show sets from the early 1990s?" says Chris, presumably worried that Mercator might suddenly appear to welcome the Doctor, Rose and Adam to Parallel Nine. "And what is Rose wearing?" adds Will. "Does she *know* she's in a sci-fi series now?"

Fortunately, Emma is perking up. "The Doctor and Rose seem to have bonded a bit since the pressure of the last episode," she says. "I like their banter here," agrees Michael. "They're clearly great friends now."

But one large blot remains on the space landscape. "Oh dear, Adam's still here," sighs Emma. "It's telling that the Doctor brings Adam to a scummier version of Platform One for his first trip," says Michael. Scummy? This is the Fourth Great and Bountiful Human Empire! "There's something very BBC Television Centre about it – like an episode from the 80s," Michael continues. "It's being played much lighter than last week."

Adam promptly faints with the shock of it all, leaving the Doctor and Rose to wonder whether things are quite as great and bountiful as they ought to be. "The Doctor's short temper with Adam here seems more like a way of getting him out of the way while he investigates the mystery," says Emma.

Suki is summoned!

After waving off his companions, the Doctor stops two passers-by to find out more about what's going on. "Cathica is really fun. And Suki's as cute as a button," says Chris. "And they're both flirting with the Doctor! He's clearly irresistible in this body," adds Michael. The Doctor's new friends reveal that they're journalists, and Satellite 5 is broadcasting 600 channels of news. These include the rather salacious-sounding Bad Wolf TV, which is leading with news of the Face of Boe's pregnancy! "Baby Boemina!" coos Michael. "I didn't have the Face down as a futuristic Katie Price."

While the Doctor and Rose catch up on the gossip about our favourite Face, someone is spying on them via a hidden camera. "Simon Pegg from *Spaced*!" says Will. "He's got the tone of a *Doctor Who* villain much better than Van Statten, in just two scenes!" notes Michael.

Elsewhere, Rose has lent Adam her amazing space mobile to ring his mum. "I like that Rose's phone can call anywhere in space and time and Adam still gets voicemail," says Will. "I'm a bit bored of Adam already," declares Michael. "He's more interested in the phone than the future." Chris enjoys the sinister music as Adam pockets the phone: "It seems that the score's as keen on him as I am."

Rose and Adam soon catch up with the Doctor to watch a demonstration of how Cathica transmits the news. "She's got a hole in her head! That's cool," says Michael. "No, that's nasty! A news-channelling lobotomy!" says Emma, as a spike of energy sucks the latest headlines right out of Cathica's brain.

"Two very nice twists now – finding that Suki's under scrutiny rather than the Doctor, and that Simon Pegg is only an underling!" says Emma. Suki is summoned for a coveted promotion to Floor 500, a place so marvellous that nobody who goes there ever returns. "'Say goodbye to Steve for me' is a nice throwaway line. What's Suki leaving behind for the chance of promotion?" wonders Emma, who is also suspicious of Adam's inability to accept what's happening. "It all is a bit suspect, considering he's been studying alien tech for years," she reasons. "And he's a rubbish liar," adds Michael. "I don't like him, and neither does Rose anymore. Oi! Don't give him the TARDIS key! You had to wait three episodes to get yours."

Unfortunately for Suki, the reality of Floor 500 is rather shocking. "It's eerie and frozen – is anyone else thinking *Tomb of the Cybermen*?" asks Chris. "Do all Satellite 5 employees carry a torch?" wonders Emma, as Suki whips one from her handbag. "I know we ladies have everything in our bags, but still..."

"Simple, spooky skeletons. Brilliant! It's like *Doctor Who Made Easy*," says Michael, as Suki stumbles through a selection of redressed sets from earlier in the episode to come face to face with her boss, the Editor. "Simon Pegg does the best 'standing at the end of the room looking sinister' acting. And he likes to click his fingers, doesn't he? A great baddie so far," says Chris.

"What rubbish footage of Suki's real life! Shot in front of a bush in Cardiff, no doubt," says Michael, ever scornful of cheap elements of the production. "I do like the change in her performance, though," he adds. "Poor Suki the Freedom Fighter." Poor Suki, indeed – we leave her screaming in terror at some unseen horror lurking above. And no, it's not Adam, but he's also up to no good.

"He's using the space internet to look up computers. What a dullard," says Michael. That's so he can leave lots of valuable information from the future on his mum's answer phone, but the system has locked him out so he must visit Floor 16 for a spot of light brain surgery. "Tamsin Greig! Add 10 points!" says Will. "She's perfect for this role," adds Emma. "Such a shame that we can't watch Adam being operated on. I'd very much like to see that," laments Chris.

"Phew, back to our heroes," says Michael, who has tired of The Not-Very-Amazing Adventures of Adam. "The Doctor's grumpy with Cathica, but he's being very clever in making her think about her life. Oh, and *now* they've spotted the Doctor," he adds, as the Editor finally works out there's something funny about this bloke in the leather jacket.

The Doctor soon has his serious face on again as he and Rose set off for a confrontation on Floor 500. "The Doctor's growing rather attached to young Miss Tyler, isn't he? See how he smiles when she takes his hand?" says Chris.

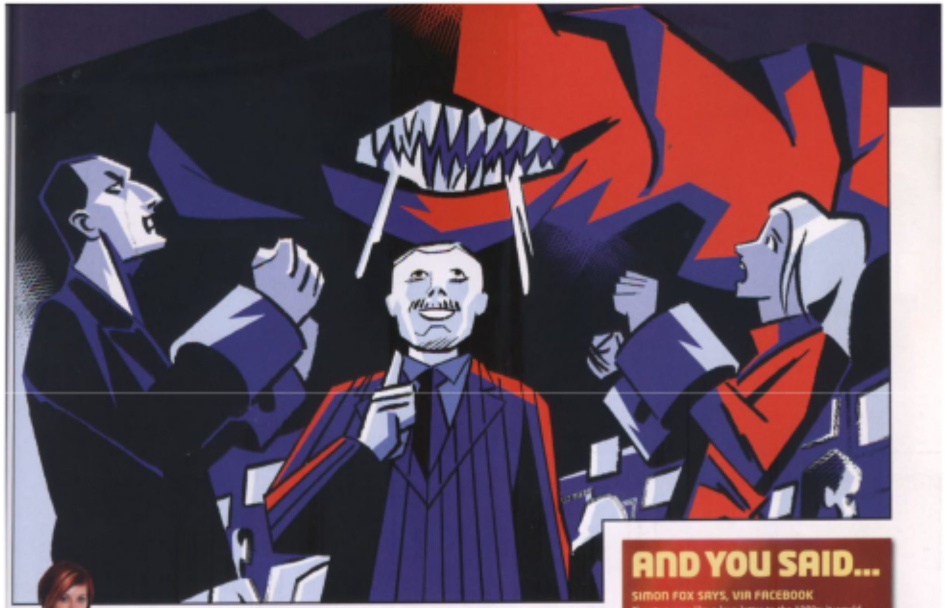
LIKE THAT? WATCH THIS!

Think the Jagrafess was in it for the long haul? *Dragonfire*'s Kane waited 3,000 years to exact his revenge!

MICHAEL SAYS: An exiled supervillain, a bio-mechanoid dragon and a freezer centre... If you like your *Doctor Who* studio-bound and spacey, then look no further!

I've got a bit of a soft spot for *Dragonfire*, because for every bit that doesn't work, there's a lovely performance from Edward Peel as Kane or Patricia Quinn as Belazs to keep things ticking along. New companion Ace proves herself rather better than Adam does. And there's also some lovely special effects work, including Kane's melting face, which still looks brilliant today.

DWM readers voted it the best story of Season 24, you know. It was a funny time to be a fan...



"How does a big blob rule the world? By squelching on everyone?" – EMMA

When they arrive, though, they fail to spot something very large and very obvious right above their heads. "You'd think the Doctor would have noticed that big blobby monster on the ceiling," says Michael. "The Jagrafess is marvellously hideous, though," says Will. "How does a big blob rule the world, anyway? What's it going to do, squelch on everyone?" wonders Emma. Well, funny you should ask, but it rules the world by manipulating news broadcasts to set back human development for financial gain, as the Editor cheerfully discloses. "There's nothing I like more than seeing the Doctor and his companion chained up while the villain explains the plot," says Michael. "Bit of 'banks are evil' satire there. Not bad for 2005," says Will.

But what of Adam's predicament? "Oh, he's been a naughty boy!" wails Chris, as the Editor learns that the Doctor is a Time Lord, complete with TARDIS, by plugging into our useless friend's thoughts via his new info-spike. "I'm pretty sure Adam wouldn't know that much about the Doctor after a day or two, though," says Emma. "Did Adam get taken for chips and a cry about the Time Lords on the way to Satellite 5?" wonders Michael.

Things take a turn for the strange when the Editor announces he doesn't need the Doctor to get hold of the TARDIS. "A floating TARDIS key? What?" says a baffled Emma as Rose's key rises out of Adam's pocket. "How exactly is it being lifted?" asks Will.

With our heroes still immobile, the Doctor tries to give Cathica enough clues to take action. "Okay, so the Doctor is inspiring her to do something, but once again he's not actually doing anything himself!" fumes Michael. "Go Cathica, though!" says Chris, as she cuts off Adam's connection, releases the Doctor and Rose and redirects a load of heat to Floor 500 to deal with the Jagrafess, who is not fond of high temperatures.

"'See you in the headlines' is a rather weak, sub-Bond parting shot," says Will as the Doctor and Rose leg it, leaving the now-zombified Suki to make sure the Editor can't follow by grabbing his ankle. "Yay for Suki!" cheers Michael. "Still fighting!"

"The Jagrafess splattering on the camera is neat," says Will as, for the third time so far this series, the villain blows up, sending alien entrails flying in all directions. "A pretty brutal death for the Jagrafess," says Chris. "And his Editor buddy, for that matter. Drowned in blob guts. Yuck."

"That was all over a bit quickly," says Michael, as a furious Doctor bundles Adam into the TARDIS. "Ooh. Bit scared for him actually." Seconds later, Adam's back in his mum's front room. "I don't want him to stay but I do feel a bit sorry for him," says Will, the big softie. "But he was so pointless," says Emma.

And with a click of Adam's mum's fingers and a slightly laboured gag, it's all over. "One of the more forgettable stories so far, but still fun. The best bits were Tamsin Greig's scenes – shame she didn't get to meet the Doctor," says Chris. "I liked lots of bits, but it wasn't exactly substantial," says Michael. "There's a real lack of danger for the Doctor and Rose until very late on," notes Emma. "Nothing special for me, but definitely enjoyable," says Chris. "Some great concepts for the space station, a nifty villain and Adam leaving – I'm satisfied."

"I'm really looking forward to the next episode, though! Time rewritten! Very exciting!" says Emma, as the Next Time trailer kicks in. "Rose's dad! Oh my!" says Will. But Michael is worried: "There was no Jackie in the trailer! This is bad."

Don't worry, Michael – there will be no missing her next time. DWM

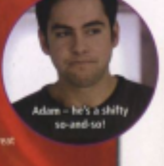
AND YOU SAID...

SIMON FOX SAYS, VIA FACEBOOK
The story was like a love letter to the 1980s; it would have worked just as well with Colin or Sylvester as the Doctor. It proved that the series was a continuation of the old one – forced home by the garish set design!

BLAINE COUGHLAN SAYS, VIA FACEBOOK:
Never mind brain implants and the Jagrafess. The most disturbing aspect of a future society is a beef-flavoured Slush Puppie, which sounds absolutely horrifying.

TIM HUNTER SAYS, VIA FACEBOOK:
I love the scene where the nurse explains the upgrade to Adam, and he regurgitates a cube of frozen vomit.

CHRIS BEXTON SAYS, VIA FACEBOOK: This story changed the way everybody viewed being a companion to the Doctor. In the past, if you were lucky enough to be invited aboard the TARDIS but committed a misdemeanor, you'd get a lecture – here you got kicked out *and* lectured!


Adam – he's a shifty so-and-so!

SCOTT HAWORTH SAYS, VIA FACEBOOK:
It was irresponsible of the Doctor to leave Adam with future technology in his head. What if he gets noticed by Torchwood? Or worse, by the Daleks? The punishment is too great and also a risk to the timeline!

NICK PEAT SAYS, VIA FACEBOOK:
Criminally underrated, this episode boasts magnificent direction and one of the all-time best guest appearances from Simon Pegg. Well worth another look!

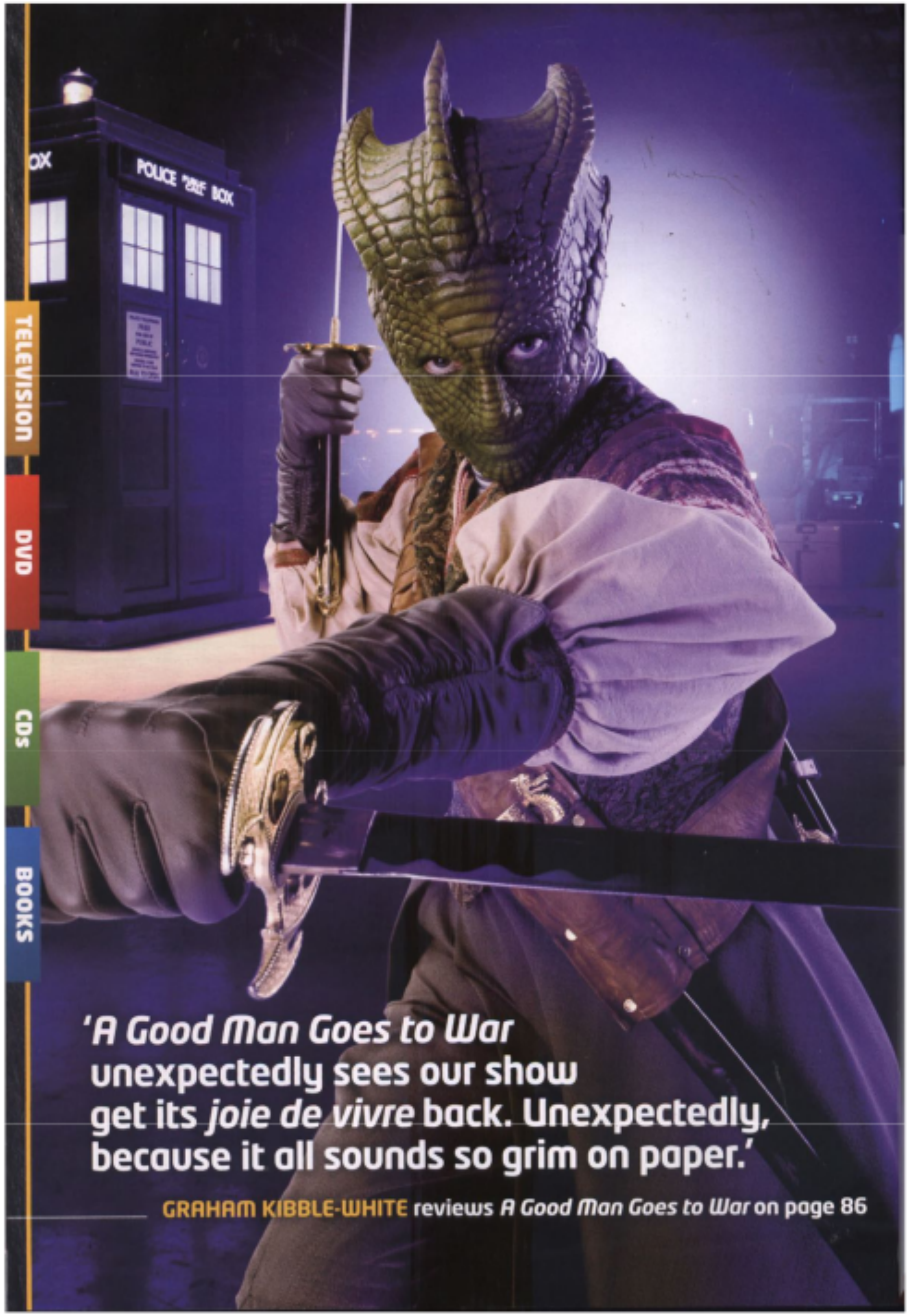
In Issue 437, The Time Team will be watching *Father's Day*, and then, in Issue 438 it's the debut of Captain Jack Harkness in *The Empty Child*. Send your comments to the usual address on page 14, or post them on the Time Team's Facebook thread at www.facebook.com/doctorwhomagazine.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,330

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 215

ONE OR MORE REGULARS INCARCERATED... 262



'*A Good Man Goes to War* unexpectedly sees our show get its *joie de vivre* back. Unexpectedly, because it all sounds so grim on paper.'

GRAHAM KIBBLE-WHITE reviews *A Good Man Goes to War* on page 86

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

THIS ISSUE

REVIEWS

TELEVISION

- *The Rebel Flesh/ The Almost People* 85
- *A Good Man Goes to War* 86

DVD

- *Frontios* 88

CDs

- *Ghost Light* 90
- *Kiss of Death* 90
- *Crime of the Century* 90
- *The Companion Chronicles: Ferril's Folly* 91
- *Short Trips – Volume IV* 91

BOOK

- *The Dalek Handbook* 91

COMING SOON...

DVD

- *Paradise Towers* 92

CDs

- *The Eye of the Jungle* 93
- *Fury from the Deep* 93
- *Robophobia* 93
- *Earth Aid* 94
- *Tales from the Vault* 94

The Rebel Flesh & The Almost People

TELEVISION BBC One/BBC One HD

STARRING **Matt Smith, Karen Gillan, Arthur Darvill, Raquel Cassidy, Sarah Smart**
WRITTEN BY **Matthew Graham**
DIRECTED BY **Julian Simpson**
FIRST BROADCAST **21-28 May 2011**

Oh boy.

The preview disc for *The Almost People* is now crunching to a stop. It's the only noise that can be heard, because *that* is going to take some processing.

And... *Oh boy.*

Amy, pregnant, with legs akimbo and "ready to pop." Frances Barber – she of the eye-patch and trowelled-on make-up – leering above her. The camera panning towards what's about to become the business end of Ms Pond. A genuinely horrible scream, and *Doctor Who* has unexpectedly regenerated into *Rosemary's Baby*. Is this the greatest-ever cliffhanger? Or the most ill-judged? Certainly the show's first-ever gynaecological-based outro (don't be silly, the Vervoids don't count). And definitely the most shocking. Good grief, we're fixating on it above Tom Baker and David Tennant making vocal cameos. TOM BAKER! DAVID TENNANT!

Well, whatever this episode ending is, it's unforgettable TV.

The DVD arrived with a nice note from Steven Moffat addressed to all journalists on preview duty: "I hope you enjoy this episode of *Doctor Who* – but you should know, there's a surprise in it. I'm not telling you what or when – just that it's coming... can we ask you to keep our secrets?"

Surprises, secrets, shocks and upsets. That's what the show has been about so far this year.

Like last year's *The Hungry Earth/ Cold Blood* (the one where Rory is erased from existence, and the Doctor discovers a piece of destroyed TARDIS inside the time crack), *The Rebel Flesh/ The Almost People* by Matthew Graham is destined to be defined by a one-line synopsis that discards 95 per cent of what we saw on screen. From hereon in, it's the one where we discover Amy is a duplicate and the real Pond is imprisoned and giving birth.

What a crazy show *Doctor Who* has become. Can you imagine trying to bring a new viewer up to speed? We have a Doctor who'll die in 200 years time; Rory, who both was and wasn't an ageless Auton who waited two millennia for his girlfriend to keep a date; and Amy herself, who we now know hasn't been herself since... probably that business with the Silence. Or is it the Silents? Damn. Even that isn't clear.

Constants are in flux, and it's all up for grabs. This is both discomfiting and exciting.

But that's the bigger picture. Let's focus on Graham's story, which by contrast is comprehensively cogent. Old school, even, and despite the impressive opening shot of the monastery-cum-factory, inside it sometimes seems like a bunch of actors on a school trip to a pretty castle making their own fun. Stacks of running around. Okay, that's a mite unfair, because certain sequences – particularly in the second episode – are wonderfully dark and scary. But for much of the time, director Julian Simpson has his cast playing out scenes like they're standing for roll call.

Maybe that's the curse of having a quintet of supporting characters, all of whom we're expected to get to know. The script works hard on that: Buzzer builds pyramids out of cards, Jennifer got lost on the moors as a little girl, Scottish Jimmy is a dad, Boss Lady has a blood clot in her brain and Cockney Bloke is suffering from the snuffles (although top marks for not then hinging the script on an inappropriate sneeze). But for this viewer, it just didn't work and I found it hard to care for most of 'em, in both human and Ganger iterations. (Incidentally, did that only rankle with me? Or was the whole 'Ganger' business a bit annoying? Just call them clones! The notion of naming them anything but results in a needless synonym that hangs heavy in the dialogue.)

Alas, Smith and clones...

Another weight comes from the huge dollops of learning dished up throughout. There's an interesting parable about civil rights threaded through the story, but it's wrenched from the subtext with dislocating vigour when Jen grandstands: "Who are the real monsters?" Likewise, Amy's punning pay-off to the doppelgänger Doctor: "You're twice the man I thought you were." Okay, okay! We get it.

Maybe I wouldn't be so harsh if these life lessons had been consistently played throughout. Sometimes it works well. When it comes to Amy's mistrust of the John Smith Doctor, that whole thing is teased out effectively and it's a useful lesson to see the companion – the audience's own avatar, if we're really over-thinking it – being flawed and reactionary. It makes us consider our own preconceptions... Although, I'm a little discombobulated with the revelation it was the real Time Lord, after all, who slammed Amy up against a wall, and yelled in her face. It's hardly that surprising she took against 'Smith', is it? A proper apology would be nice you know, Doctor.

The revelation that the two Doctors swapped shoes, offstage, early in the episode, is an odd contrivance too. What might work well on paper is less successful on screen. We hardly get to see either Doctor's choice of footwear clearly; perhaps if our original Doctor had instead lost his bow-tie to the acid, we'd have had a clearer idea about who we thought we were seeing ►

Cleaves challenges the Doctor to a neck-twisting competition...

at any given juncture. As it is, it's easy for us viewers to get muddled.

Jen's trajectory, however, works well. Sarah Smart is immediately likeable in the role, and we quickly peg her as one of the goodies. But, although it's initially by stealth, her progression towards becoming a full wig-out *The Thing*-style monster never wavers. It's really shocking – even if it's not at all clear why her final transformation occurs. Well, other than the requirement to serve up a big monster for the finale.

However, for all the "us and them" stuff between the staff and their photocopies, loyalties elsewhere seem to flip hither and thither – particularly the Raquel Cassidy twins who are more motivationally challenged than K9 over cobbles. It's revealing her main storyline – that blood clot – is dispensed with in a ferociously silly fashion, with the Doctor producing a test tube of clot-busting gloop from underneath the TARDIS console. What next? Sonic-ing cancer? This is in dubious taste, and further raises the question of why the Doctor couldn't have helped poor little Toby three weeks ago.

But I have an even more fundamental grumble. Since 1965's *Galaxy 4*, *Doctor Who* has periodically presented us with tales of angels versus demons, wherein the ones with the pointy horns turn out to have the good hearts. It's a fine message, the old "don't judge a book by its cover" homily. But here we're actually being taught to *mistrust* those who look different, as the subjugated Gangers revert to their Flesh forms whenever they consider making a move against their masters. Sure, it's scarier that way, but it's not right. Look at the weird people! They're bad!

All this cogitating has diverted me from some of the triumphs of *The Rebel Flesh/The Almost People*. I've given the dialogue a bit of a kicking, but at times it is positively golden. "Don't fiddle with money, Doctor" just feels like something somebody would say. Likewise Buzzer, with his demystifying line about The Flesh: "No need to get poncy, it's just gunge."

Moments like these ground the story in a reality that helps make some of the images, particularly of the second episode, truly haunting by contrast. Simple things like the duplicate Doctor just screaming and screaming – that's super-scary, while the literal and needless *The Walls Have Eyes* moment is barking mad, but in all the right ways. Then there's the final, twisted CGI form of Jen, which calls back to the Gatiss-osaurus in *The Lazarus Experiment*... although, funnily enough, Jen's actually scarier when she simply sprouts a massive gob to gobble up poor Buzzer. Bits like that are well-executed examples of body horror, and you can imagine 1970s *Doctor Who* gothmeister Philip Hinchcliffe nodding along and happily fantasising about how nowadays he might turn a man into a bug.

But it's how it all ends that truly disappoints. The logic of those final scenes, where two people are required to hold a door closed – unless, of course, one of them wants a break to have a deep-and-meaningful with Amy. It's just a complete mess. I've watched this bit back several times, and I still can't understand why everyone doesn't just peg it into the TARDIS and leave Monster-Jen to the explosion. It's almost as if Matthew Graham has assumed that, as well as providing a spurious monster for the finale, he also has to lay on some noble self-sacrificing.

Finally it's into the TARDIS for that horribly chilly and misjudged exchange between the Doctor and Amy's duplicate. Having spent the last 90 minutes as an advocate for the Gangers' right to life – yes, even those who haven't become 'independent' like Cleaves and co – the Time Lord is now prepared to zap one, and with little regard for poor Amy, who's trapped inside and "properly frightened." Couldn't he have at least reassured the terrified lass that she was about to wake up somewhere else? However, that's just the start of her troubles.

Leaving sci-fi body horrors behind, we're then faced with the intimate terrors of a young woman who's stranded far from home, insensible with fear and a *baby on the way*. Such a harrowing image, it's almost everything that lingers from the story.

Poor, poor Amy. She deserves better than this. "Oh boy" doesn't come close. I can't believe *Doctor Who* would do this to her. Quick, get me next week's episode! I'm ready to pop.
GRAHAM KIBBLE-WHITE

A Good Man Goes to War

TELEVISION BBC One/BBC One HD

STARRING **Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Frances Barber, Neve McIntosh, Dan Starkey, Christina Chong, Catrin Stewart, Simon Fisher-Becker, Danny Sapani**
WRITTEN BY **Steven Moffat**
DIRECTED BY **Peter Hoar**
FIRST BROADCAST **4 June 2011**

Here we go again. Another shock reveal in the dying seconds. Oh boy.

But this time, the *Oh boy*-ing comes with no caveats, no worries. Just gales of laughter at the best name ever for a *Doctor Who* story.

Let's Kill Hitler.

It took a moment to swallow that. The sheer incongruity of coupling 'Let's' – with its convivial, sociable connotations – and 'Kill Hitler'. That's before we get to the absolute weirdness of seeing the *Führer's* name spelt out in the *Doctor Who* credits font. One wonders at what point they deleted the exclamation mark from that title, because there surely was one.

Following two weeks of doomy plodding about, *A Good Man Goes to War* unexpectedly sees our show get its *joie de vivre* back. Unexpectedly, because it all sounds grim on paper. Amy's plight remains as harrowing as before, while the Doctor and Rory are getting tooled up to do some serious smiting. But then cut to that opening shot of a big asteroid-y space base – with green lasers and everything – and a huge smile cracks open.

After the disappointments of the previous story, I loved every second of this mid-series sign-off, even though it's as self-regarding an example of *Doctor Who* as we've ever had, with a lot of the episode concerned by examining how the Doctor is perceived. His legend, if you must.

Now, I'm of the opinion that the Doctor is just a traveller, not some self-appointed do-gooder who arrives with a load of PR to het up the baddies. And I've always felt those episodes that do paint him as something mythic actually diminish him. It's the kind of thing *my* Doctor would never buy into – all that stupid bravado.

Nonetheless, I thoroughly enjoyed the stuff about the 'good man' and the 'mighty warrior', and soldiers being schooled in how to spot psychic paper, plus those fantastic warning signs: 'REMEMBER! 1) It's not sonic 2) It's not a screwdriver'. It's a weirdly well-thought-through universe we're being presented with; Steven Moffat postulating (within the series' own daffy terms of reference, of course) what would happen if the Doctor existed and how his mere being would shape everything around him.

Our hero doesn't even show up for the first 19 minutes of this tale. It made me think of *Doctor Who* in the 1980s – as so much of this year's run does – and Eric Saward's early ideas for a *Revelation of the Daleks* which didn't feature the Time Lord at all. He felt, rightly I think, that there was a good story in the notion that Davros' empire would fall simply through whispers our hero was on his way.

A similar notion gets played out in *A Good Man* where, in his absence, the Doctor is ever-present. We see him refracted through the iconography of the show – specifically the TARDIS, which now becomes an eerie kind of calling card – and through the eyes of his new 'old' friends. Chums like Sontaran medic Strax, who's such good fun, he feels as though he's leapt from the pages of an Alan Moore comic-strip in *Doctor Who Weekly*. "I can produce magnificent quantities of lactic fluid!" indeed. Please don't let him really be dead.

Rory the Roman fights for his wife.

Can you imagine a young William Hartnell sleeping in there?

Then there's the wonderful Silurian sleuth Madame Vastra and her resourceful batwoman, Jenny. These two seem to have crossed over from their own spin-off series, currently airing in some alternative reality. *The Law-Enforcing Lady Lesbian Lizard of Olde London Town*, perhaps. Or *Sapphic and Steel* (catchphrase: "We're going to need the swords!"). Whatever, I'm already a massive fan.

When the Doctor does appear, it's pleasing there's no grandstanding. No sermon on Stonehenge. Pulling back the hood to reveal he's smuggled his way in as a monk, the Time Lord is less avenging angel, and more... well, just jolly. It's so great to see *Doctor Who* having fun again.

Most satisfying of all, though, is that the traveller himself is clearly uncomfortable when confronted by his own legend – River Song spelling it out: "Did you ever think you'd become this?" The only myth he wants to propagate is the one about a mad man with a box. That's it.

'It's a weirdly well-thought-through universe; Steven Moffat postulating what would happen if the Doctor *really* existed...'

Oh, and it has to be said, Matt Smith is magnificent in this story, panting and barely controlled when the Doctor exhibits his rage, but still just keeping a lid on the real histrionics. I think his "Oh look, I'm angry" speech is Matt's finest moment yet, topping even his exemplary work in *The Doctor's Wife*.

Blimey, there's just so much going on in this adventure. The scale of it alone is bewildering, as *Doctor Who* finally catches up with *Star Wars*. All those spaceships and aliens and huge hangars. Plus robed men brandishing lightning-powered swords. It's a massive, Death Star-sized achievement for director Peter Hoar and the production team.

Everything, in fact, is turned up to 11. We all expected a big reunion of former friends and foes (Mark Gatiss' vocal cameo as 'Danny Boy' is my favourite spurious inclusion), but it happens in the most unexpected ways. The Cybermen toddle in, are thoroughly slapped around, then toddle off again. Hugh Bonneville pops through a door for a single line, and former bit-parters like the old, fat and blue (his words, I'm not being mean) Dorium Maldovar behave as though we've been following their adventures for years. Please don't let him really be dead either.

By contrast, we never get the reckoning we expect with Madame Kovarian. Most of her best scenes are played through monitor screens, meaning she's a rather static and remote presence. But there's enough here to whet our appetite for an ensuing encounter in the autumn – which is surely what we're rocketing towards. Frances Barber, responding to her costume, is fabulously chewy, playing this eye-patch lady as a 1980s *über-bitch*. In fact, the Madame, as we've probably all spotted, is actually *Blake's 7*'s Servalan cross-dressing as *Blake's 7*'s Travis. We'll be terribly disappointed if there isn't some serious power-snogging upon her return.

Hmm. I feel a list coming on, because there's just too much ground to cover. In no particular order, then...

The mysterious Madame Kovarian. Keep an eye on her. That's all we're saying.

Ten other ace things about *A Good Man Goes to War*:

1. Amy immediately re-established as a protagonist, having being painted as a victim in last week's cliffhanger.
2. "We're the thin/fat gay married Anglican marines."
3. Lorna Bucket – the companion who wasn't. She's even got a companion's name.
4. The pathos of the Doctor not actually remembering her.
5. The shocking vindictiveness of the "Colonel Runaway" business.
6. The Doctor being forced to speculate about Amy and Rory's love life.
7. "How did you find him?"/"Stringy."
8. The horror of Melody Pond turning into gloop.
9. The grandiose assertion we get the word 'Doctor' from the man himself.
10. River Song reading poetry over an epic battle. So much fun.

It's this abundance of – well – good stuff that ensures, unlike its predecessor, this is a story that isn't going to be overshadowed by the magnitude of its revelations.

So, what of the truth about River Song? As in every Moffat script, part of the fun comes in reverse-engineering the way he's built to this point. Amy Pond naming her daughter 'Melody', Lorna presenting her with an embroidered prayer leaf, the cot on board the TARDIS... Pleasingly, we twig it a couple of seconds before mum and dad do, and it's a lovely, neat and definitive resolution, but one that doesn't conclude the character's story. We're still waiting for closure on that whole business about River killing "the best man I've ever known," as she told us in last year's *Flesh and Stone*, remember?

But, that's it for now. *Finito* TARDIS, as the first half of this year's run concludes. I wish it wasn't stopping, to be honest, because it's only now the show really feels like it's back up to the kind of speed it achieved in the opening two-parter. Writing about that story, not so long ago, I mused that it felt 'definitively, isomorphically Moffat'. In doing so, I think I stumbled upon the curse of *Doctor Who*. This year the show just hasn't felt quite like *Doctor Who* when it's been scripted by someone other than Steven. Since *Day of the Moon* we've had Stephen Thompson, Neil Gaiman and Matthew Graham writing, and the results have been variable. Why? The series has a new voice now, which is brilliant but idiosyncratic. *Doctor Who* has always been feared as the most difficult TV show to write. Perhaps it's now an impossible one – unless you're the man inside the Impossible Astronaut's suit.

Hmm.

But at least we've ended with a lot of oomph. The Doctor all excitable, heading off to find Baby Pond and get even with Madame Kovarian. That kind of momentum should see the show come screaming back onto our screens when the nights draw in. Very exciting. And how will it all begin? Oh yes. *Let's Kill Hitler!* **GRAHAM KIBBLE-WHITE**

Frontios

DVD 2|entertain

STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan Jovanka), Mark Strickson (Turlough)
WRITTEN BY Christopher H Bidmead
DIRECTED BY Ron Jones
FIRST BROADCAST 26 January – 3 February 1984
RRP £20.42

"Let me show you how we smooth our walls, Doctor," gushes the Gravis, queen of the Tractators, his flippers flapping with girlish glee. It's one of the odder things ever to be said by a *Doctor Who* enemy, but at least he's up front about his passions in life. Other monsters clearly harbour a penchant for decor and design but – to protect their forbidding reputations – wisely keep schtum. Hidden deep in the mighty Cyber Empire is the mighty Cyber Graphic Design Department; responsible for logos and stencilling. And there must have been a moment in a planning meeting for the new Dalek paradigm when Scientist narrowed his iris at a Dulux 'New Season Brights' colour chart, sceptical of Eternal's assurance that Sunburst Yellow would be 'quite slimming'.

But we get ahead of ourselves. The Tractators don't appear until the second act of *Frontios*; the 1984 adventure that dispatches the Fifth Doctor to the eponymous planet. Curious onlookers may wonder why the Doctor appears to be travelling through space and time with a school uniform fetishist and a prostitute. However, we more experienced hands know these to be his friends, Turlough and Tegan. Well, if 'friends' is the right word. They seem to take most of their pleasure from pointing out each other's mistakes and limitations. The Doctor is definitely avoiding them; offering only the flimsiest of excuses for staying out of the TARDIS control room. Something about a hatstand, he claims. A likely story. Starved of civilised company, he probably sneaks off to the cloisters, where he carefully describes Romana to an obliging Kamelion.

We learn the politics of Frontios via a belch of exposition. Two uniformed men are arguing: one tall, haughty, granite-faced; the other short, bespectacled, harassed. "Are you suggesting that the son of Captain Revere is unfit to rule?" thunders Tall. "As chief science officer, I..." replies Short, but is interrupted. "Oh, don't go waving your title at me," huffs Tall. "From now on, this research centre is under military jurisdiction!" And so it goes on. It's the kind of establishing scene you find when a

BBC DVD
DOCTOR WHO
FRONTIOS
The Peter Davison Years 1982-84

Doctor Who writer is more interested in plot than character. Here, Christopher H Bidmead hopes that by having his characters bicker impatiently as they tell each other things they already know – their names, their jobs, the absolute fundamental business of their shared lives – it will somehow seem like a perfectly natural thing for them to be doing. This never works. (Although, to Bidmead's credit, at least no-one says "As well you know..." or "Do you think I could ever forget...?") Perhaps a more subtle approach would be for the writer to turn up at your house in person, switch off the TV, copy out his script in biro on the palm of your right hand and then repeatedly slap you across the face with it.

One thing's certain: all is not well on Frontios. A ratty band of colonists who represent humanity's second-to-last hope for survival are being clonked on the bonce by high-velocity meteorites on a half-hourly basis. Food and medical supplies are limited. People are dying. It's into this mire of misfortune that the TARDIS wheezes, and the Doctor immediately gets to grips with what he believes to be the most significant issue facing the doomed colony. He tries to fix the lights.

It's peculiar how much of the first episode is devoted to the subject of lighting. Most stories plunge into the business of investigation and adventure. This one seeks merely to establish a steady amperage. And, generously, we're even offered four ways of achieving this. Will we use phosphor lamps, with electron excitation? Maybe – but take care. "They're a terrible fire hazard in this sort of container, you know," cautions Turlough. ("In this sort of container," is such a gloriously bathetic caveat.) We wouldn't want to risk a fire, so perhaps a portable mu-field activator and argon discharge globes? Alas no. They're in the TARDIS and, as Tegan reports: "The interior door's jammed!" She squawks this information as if it's the single most dramatic event of her life. News of the murder of her favourite aunt was greeted with nary a flicker. "It's as if some tremendous force field has pulled it out of shape!" boggles Turlough, regarding said door. It's a leap of logic that suggests he's been reading ahead in his script. But never mind that, you cry – what about those lights? Can't we use the hydrazine steam generator? No! It's strictly *forbidden*! But that means we only have one option left... An acid jar, charged by wind power, with some sort of interrupter to raise the voltage. Good news! There's one in the colony ship. Bad news: someone has to fetch it, and that might take a while.

With this quest to switch the lights on – which continues as Tegan and Turlough struggle to move a heavy battery from one room to another via some complicated business with ropes and pulleys – one imagines that Christopher H would have us believe his characters are using intelligent scientific method to solve a problem. But really, it's shameless padding and false drama, because the problem is as bogus as all those solutions. The lights are never even switched on in the end. They're not important, so it's all just forgotten.

Part Two sees attention turn to investigation of the meteorite attacks, and the trail leads underground. But once more the writer is vamping. There's talk of chemical tests on the soil. There's discussion of the secret researches of the colony's former leader, the late Captain Revere. There's suggestion that only scientific method will unravel the mystery of Frontios... And again, it's a con. The mystery only exists because of Revere's totally illogical – and entirely reckless – decision not to reveal a single thing he discovered to another living soul, except in cryptic terms to a child.

'In the Doctor's company, the Gravis is coquettish – as if they're out on a date.'

Illustration: Ben Willsher

Not hat people, by the look of it.

And so how do our heroes learn the truth about Frontios? Well, Turlough happens to suddenly recall that the same thing once happened on his planet. He even tells us that the monsters lurking down the tunnel are called Tractators. It's all terribly convenient. "Growing... breeding... spreading the infection," moans Turlough, channeling a race memory through a froth of spit. "They are the appetite beneath the ground!" It all sounds promising, but sadly implies a far more subtle and sinister threat than the one that bobs into view soon after.

In terms of costume design, the Tractators were apparently inspired by woodlice, but each looks more like a giant halibut up on its tail and struggling to shift a five-drawer filing cabinet. They stagger a kind of solo waltz – one step to the left, two forward, one to the right – and there's no hiding from the fact that they look very silly indeed. But forget argon globes and acid jars, *Frontios* only lights up when the Tractators are around. They're thoroughly endearing, and their leader is a camp classic.

The Gravis (who, depending on how you catch him, sometimes looks like Martin Clunes, sometimes Andrew Lloyd-Webber) has – again very conveniently – heard of the Doctor, "at least by reputation." He's also heard of what he calls "the Tardeece", and he's mad for it. Our Gravis loves to travel, you see. Those well-buffed walls of his are to channel the gravitational power of the Tractators into an engine that will allow the Gravis to pilot Frontios across the galaxy. (They can control gravity by waggling their antennae, you understand. It's a typically realistic and 'hard' science-fiction idea from Bidmead.) While in the Doctor's company, the Gravis is positively coquettish, as if they're on a date.

"We will have to know each other a little better before we can discuss *that*," teases the fishy beast when the conversation takes a turn for the personal. He'd flutter a fan if he could but hold one.

In an unforgiving costume, actor John Gillett does his best to lend the Gravis some expression, but only has two stunted fins to work with. There's a charming moment when, after the Doctor apologises for Tegan's bolshiness, the Gravis says "not at all", and waggles his flippers, palms-out, like a Pope humbly waving away a devoted supplicant. Later, circumstances twice cause the Gravis to pitch forward helplessly onto his rubbery snout, and you feel nothing but sympathy for the poor love.

Tractators aside, there are other good things about this story. The production design is imaginative, with the main sets looking like they've been chipped from layered slate. Paddy Kingsland's synthesised pan-pipe music is memorable, and feels fitting. And there's one bang-on line of dialogue that would go straight into a trailer for the season: "Frontios buries its own dead." It's lightly delivered by William Lucas as Mr Range; part of a generally strong support company. Sadly, the cast are regularly served material that sounds like it's been only loosely translated from Pidgin English via Double Dutch. "Do you think they are connected? The unaccountable deaths and these creatures?" is one lowlight. You sense the hand of script editor Eric Saward in this, but it's hard to say for sure, as neither he nor Bidmead are celebrated for their naturalistic dialogue. Despite this handicap, Peter Davison is a focused and passionate Doctor – even when nose-to-nose with the Gravis – and actor Jeff Rawle gives a subtle performance as sickly young leader Plantagenet, even though he has to work with some of the most rum material of all. "Try and get some rest," the Doctor tells him, invoking the First Cliché of Soap Opera. Plantagenet, suffering from malignant melodrama, spits back his reply: "Death is the only kind of rest you bring to Frontios, Doctor!" You imagine he could go on forever in that vein, given half a chance. "Have a sandwich," the Doctor might suggest. "Death is the only kind of sandwich you bring to Frontios, Doctor!"

The story's best moment comes as we enter the home stretch, and the Gravis' beloved Tardeece is found scattered in pieces through the tunnels of Frontios. (It was apparently destroyed at the end of Part One, you see; although, as neither Doctor nor companions seem particularly fussed about it, you forget that detail for a while.) The image of TARDIS walls splintered through rock is surprisingly unsettling. It makes you feel a bit funny inside; seeing one's own childhood home – in a manner of speaking – corrupted like that.

The Doctor plays on the Gravis' need for speed, and traps the creature as it reassembles the ship using its gravity powers. He then dumps the old darling on an uninhabited planet – which seems rather harsh. The Gravis is clearly ripe for rehabilitation. He's just a needy nerd starved of intelligent conversation, so abandoning him on an intergalactic desert island without so much as eight favourite records and the novelisation of *Logopolis* surely qualifies as cruel and unusual punishment. The Doctor also assures us that the remaining Tractators, freed from the Gravis' control, will live on as "harmless burrowing creatures". Of course, we can be sure the humans will let bygones be bygones, and there definitely won't be a dozen pink fish heads decorating the throne room wall by teatime.

Without the fun of the Tractators, *Frontios* wouldn't amount to much. For a while it seems to have the structure of a solid four-part story, the plot is really no more than a string of distractions and conveniences. Solutions and resolutions present themselves without any real work, and without work there can be no sense of reward. Bidmead's gaseous writing leaves us unmoved. And this is the man who once accused Russell T Davies of taking first draft scripts through to production. You have to admire his gall.

Of course, others will have a different take on the matter. Mr Range is particularly forthright on the subject. "Your minds are being eaten away by this daily disaster we call Frontios," he insists.

Which is a little harsh. It was only broadcast twice a week.

"Well, goodnight then... unless you fancy coming in for a coffee...?"

DVD Extras

Driven to Distraction wins the award for the most painful title yet for a DVD documentary; a highly contested category. The programme is thorough, thoughtful and well-structured, with a wide range of interviewees, but stumbles when it makes critical judgments of its own. Speaking of Christopher Bidmead's time as script editor of *Doctor Who*, the narrator tells that "having seen off the show's comedy excesses, [Bidmead] guided the programme through a sobering season of scientific sorties." The guilty words there are "seen off". The writer of that line clearly held this view back in 1980, but then the wind changed and he got stuck like that. This reviewer is convinced there is no significant caucus of *Doctor Who* fans who still rally to the cry of: "Hooray, we got rid of Douglas Adams! We swapped the writer of *City of Death* for the writer of *Frontios* and saved the show! Clever old us!" Because that would be absurd.

A series of *Deleted and Extended Scenes* – sadly not presented within the context of the transmitted material this time – offer more flirting from the Doctor and the Gravis, and some fun business with Tegan. Generally, however, it's a load of Cockerill. (He's a bolshy guard from a turgid subplot that goes absolutely nowhere, and no one ever said about *Frontios*: "It's okay, but what it really needs is more scenes with Cockerill.")

The Production Subtitles are rigorous and endearingly earnest, especially when they take time to explain what a vol-au-vent is. The commentary – featuring Davison, Saward, Gillett and Rawle – is not the most thrilling ever committed to disc, but the conversation is sincere and civilised.

However, this reviewer is saddened that neither documentary or commentary brings Eric Saward and Christopher H Bidmead together in the same room, so they can play a unique doubles match of their favourite sport of blame-dodging. They should have been styled like Statler and Waldorf from *The Muppet Show*; heckling from a high balcony despite being entirely complicit in the middling business unfolding on stage before them.

BIDMEAD: *"Who's responsible for this nonsense?"*

SAWARD: *"The writer!"*

BIDMEAD: *"The script editor!"*

And then TOGETHER, with much gleeful cackling: *"The producer!"*

GARY GILLATT

BBC
DOCTOR WHO
GHOST LIGHT
MARC PLATT

Ghost Light

TALKING BOOK AudioGO
WRITTEN BY Marc Platt
FEATURING The Seventh Doctor and Ace
READ BY Ian Hogg
RRP £13.25 (CD), £12.29 (download)

Ghost Light brings the Seventh Doctor and Ace to 1883 Perivale, where, in the basement of ominous Victorian mansion Gabriel Chase, ancient alien forces are stirring for the first time in millions of years...

Marc Platt's 1990 novelisation of his 1989 TV serial features a prologue set in Perivale 100 years later, in 1983. He also throws in a number of other fascinating additions – some occasional 'journal entries' from the deranged explorer Redvers Fenn-Cooper, and early on, a scene of Josiah making a rare foray outside his house to attend a Covent Garden opera. Overall though, this is a very faithful novelisation. The audio's long running time, just shy of an impressive seven hours, is all to do with Platt's description. The TV serial is a visual feast, packed with plush Victorian grandeur and creepy stuffed animals, and Platt doesn't wish for any of this detail to escape his attention.

Ian Hogg reads *Ghost Light* in much the same way as he played its chief villain, Josiah Samuel Smith – with a voice author Marc Platt describes as 'soft but cultured, like iced silk'. Meanwhile, music and special effects man Simon Power grabs the oppressive atmosphere of Gabriel Chase with both hands. This is a superb evocation of a haunted house, full-blooded and detailed – like the TV story but in audio close-up. Platt inserts a scene of the Doctor playing boogie-woogie on the piano, which changes effortlessly into the opening bars of Beethoven's *Moonlight Sonata*. Power keeps the music playing over the description of Josiah as he emerges from the shadows to greet his unexpected guests, and the effect is spellbinding.

Ghost Light has attracted criticism for being confusing – and Platt's novel doesn't make many concessions to those who don't get it. The original serial of just three 25-minute episodes is undoubtably a very verbose and heady mix. However, the pleasure of hearing it told at a more leisurely pace, and with Hogg's hypnotic and considered delivery, is an unqualified delight. **VANESSA BISHOP**

Kiss of Death

AUDIO DRAMA Big Finish
WRITTEN BY Stephen Cole
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan Jovanka), Mark Strickson (Turlough) and Sarah Sutton (Nyssa)
RRP £14.99 (CD), £12.99 (download)

The Fifth Doctor really should avoid anywhere with a beach: if he's not getting burned alive as a heretic he's contracting fatal blood poisoning. And yet, here he is, landing the TARDIS on the planet Vektris where – in between sunbathing and drinking cocktails – Tegan is still finding time to gripe about Turlough, Turlough is lurking about the TARDIS being untrustworthy, and Nyssa is trying gamely to keep the peace. Actually, maybe the Doctor is trying to get himself bumped off.

But while the Doctor puts on a brave heart and tinkers with the console, like a dad in his shed on a Sunday afternoon, Turlough is trying to avoid revealing further facets to his character – namely that his old flame Deela has turned up. Sadly for the hapless ginger, she's just the cheese in a particularly cruel trap, and before long he's been unceremoniously bundled into a spaceship and taken to his family's asteroid palace where, for convoluted criminal reasons, he has to try it on with the Trion.

While Turlough locks lips, the Doctor, Tegan and Nyssa give chase and are shot down, and before long have become separated. The Doctor and Nyssa explore the icy interior of the asteroid, and come face to face with its guardian, a creature called the Morass, which has one of the most rasping, chokingly horrid voices in any audio – perhaps their only example of a behind-the-sofa sound. Sadly, it also means the Morass is rather difficult to understand.

Meanwhile, up top, Turlough and Deela are still going at it at gunpoint, desperately hoping their snogging will unlock a dimensional vault to reveal a great hidden treasure. This is basically four episodes of people shouting at each other and kissing while waiting for a door to open in the hope of a large amount of money. *Big Brother* contestants have built whole careers on the same, but this is Big Finish, and – still reeling from *A Good Man Goes to War*'s revelations – are we really ready for this much hanky panky in the TARDIS? Clearly writer Stephen Cole thinks so, because the tongues just keep coming.

DOCTOR WHO
KISS OF DEATH
THE AUDIO ADVENTURES OF DOCTOR WHO

Structurally, *Kiss of Death* is a bit of a mess. In between some sexy scenes there's an awful lot of time spent fiddling with technology as various people try to mend various things. The play does get more exciting towards its climax, as the Morass starts to display some surprising talents. However, things fall apart in lengthy and dull explanations towards the end. The cliffhanger to the third episode is unintentionally amusing, but fits well with a slightly absurd use of Nyssa – who, lest we forget, is meant to be much older than the girl we knew, but who still shares a room with Tegan.

Because of its weird monster roaming the icy wastes outside an isolated house, this is passingly similar to Cole's earlier *The Land of the Dead*, another play which didn't hit the author's normal standards. And because it spends so much time on graphically imagining a relationship that no-one, not even Mark Strickson in his darkest moments, would want to see, *Kiss of Death* lives up to its title. **MATT MICHAEL**

Crime of the Century

PICK OF THE MONTH!

AUDIO DRAMA Big Finish
WRITTEN BY Andrew Cartmel
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Beth Chalmers (Raine), Ricky Groves, Derek Carlyle, John Albasiny, John Banks, Chris Porter
RRP £14.99 (CD), £12.99 (download)

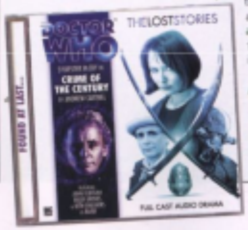
The latest season of *The Lost Stories*, based on adventures that would have comprised *Doctor Who*'s 27th series in 1990, started rather spectacularly with a story that many expected to be Ace's farewell. Her final test from the Doctor, her assessment by the Time Lords and her admission into the Academy of Gallifrey. Likewise, *Crime of the Century* begins with a scene familiar from interviews with writer Andrew Cartmel – a lithe safe-cracker bluffs her way into a grand house and busts open the safe to reveal the Doctor inside! It's a perfect teaser – not so different from *Planet of the Dead*'s – but one that gives no hints about the story that follows. Once this comfortingly familiar sequence is out of the way *Crime of the Century* develops in some surprisingly topical and international directions.

The burglar is Raine Creevy, the daughter of Markus Creevy, the genial Cockney gangster we last met in Cold War Russia. And unlike her wide-boy dad, this one is a proper ladylike, the chalk to Ace's cheese. With cut glass accent, perfectly-formed vowels and a nice line in sharp put-downs, Raine – like Lady Christina – is the perfect partner in crime for a Time Lord, especially given this particular incarnation has a thing for bad girls with hearts of gold. For underneath the cool exterior, Raine is a little girl who loves her dad, as the play's one rather trite and contrived moment of emotion tries too hard to show.

The story is set in 1989 at the height of Britain's economic bust – engineered by City spivs in what Creevy senior calls the "crime of the century" – and at a time of tensions in Afghanistan and the Middle East. What the topical resonances lack in subtlety is made up for in Cartmel's anger at the way the elite have dumped the whole country in a mess. That anger extends to the identity of one of the villains, an oily politician, and a general sense that we are being lied to by our leaders.

The allegorical allusiveness of the insectoid Metatraxi admittedly escaped this listener, who was more amused by their dodgy translator device and surprised that they're in this at all given that the 'unmade stories' guides always pegged them as the monsters in *Earth Aid*. But then, surprises are what this *Lost Stories* season is all about: confounding our expectations as often as it confirms them, and proving that knowing some of the facts doesn't necessarily equate to us knowing what they mean. Consequently, listeners who may think that they're familiar with the source material will find themselves surprised.

It's actually quite easy to imagine what *Crime of the Century* would look like on TV if it were made now: a posh new companion, insect monsters in Middle Eastern sand dunes having trouble with their translation. Do the maths. Another hit for *The Lost Stories*. **MATT MICHAEL**



> **'It's easy to imagine what *Crime of the Century* would look like on TV if made now...'**

Ferril's Folly

DOCTOR WHO
FERRIL'S FOLLY
THE COMPANION CHRONICLES

AUDIO READING Big Finish
WRITTEN BY Peter Anghelides
READ BY Mary Tamm
FEATURING The Fourth Doctor, Romana and K9
RRP £8.99 (CD), £7.99 (download)

The fourth segment of the Key to Time: what a letdown that was. The others were all disguised as things like the costume jewellery of Servalan's camper sister, or a giant squid god. The fourth segment was a stone. In someone's garden. What a load of rubbish. Come on Guardians, show some imagination.

Whilst looking for this bitterly disappointing chunk of time key, the TARDIS arrives in twenty-first-century Norfolk, where the Fourth Doctor and Romana meet former astronaut Lady Millicent Ferril, who, like James Bond's first cinematic villain Dr No, has metal hands – in this instance because she was horribly injured in a space shuttle accident years before. Ouch. But that crash has left Lady Ferril with eerie powers of magnetism, and a hankering to bring something terrible to Earth.

Ferril's Folly is a relentless addition to the *Companion Chronicles* range, which piles on jeopardy after jeopardy for the Doctor and Romana. First, there are the metal statues in the grounds of Lady Ferril's house – statues which can crush you like a mantrap. And empty suits of armour that will hunt you down. And don't even think about hiding in a stainless steel kitchen, even if it is behind the local pub.

Essentially the story is a fast-paced, extended chase from location to location, breathlessly and enjoyably narrated by Mary Tamm, but with very little substance beyond a series of unfortunate encounters with metal objects: *The Lazarus Experiment* for audio. Not a bad thing.

Harking back to an era of *Doctor Who* which prided itself on chasing about, and with a couple of nice kisses to the past – there are echoes of Count Scarlioni in Lady Ferril's relationship with her pet professor – this is ultimately an amusing, fast-paced *Companion Chronicle* that doesn't outstay its welcome. **MATT MICHAEL**

Short Trips - Volume III

AUDIO READING Big Finish
WRITTEN BY Simon Miller, Kate Orman, Dave Curran, Juliet Boyd, Mathilde Madden, M Deacon, J Middleton & C Waight, Andrew Cartmel, Bev Conway
READ BY William Russell, David Troughton, Katy Manning, Louise Jameson, Peter Davison, Colin Baker, Sophie Aldred, India Fisher
RRP £12.99 (CD), £10.99 (download)

Although, unlike the books, the audio versions of *Short Trips* don't tie themselves to a single theme, if we were to ascribe one to this volume, 'unmet expectations' seems an appropriate title for the vignettes in this collection. And that isn't the only sense in which this recalls the spirit of the books: each story is separated by another chapter of *Seven to One*: as it suggests, a rather slight and whimsical run-through of the first seven Doctors in reverse order as they try to outwit the game-playing guardians of grey space.

Quite why these guardians want to toy with the Doctor, or why they would pick rubbish robots to face him, must remain a mystery. In any case, it hardly matters: none of the instalments of *Seven to One* lasts long enough to trouble us, and are mainly notable for Nicholas Briggs' impersonation of Jon Pertwee's Doctor.

David Troughton reads the first story proper in the collection: *The Five Dimensional Man* by Kate Orman. It's a charming piece told in the melodramatic, overblown style of a *Twilight Zone* episode, about Betty, a bored 1950s housewife whose collection of strays stretches to include a time-lost Second Doctor companion, Zoe Heriot. Their subsequent adventures across five dimensions, culminating in a sinister encounter with an evil professor, are rather sweet: Betty's concern for the villain running against the grain of the screaming stereotypes of that era.

Meanwhile, *Pop Up*, written by Dave Curran and breathlessly narrated by Katy Manning, plays up to every stereotype and prejudice you might have about irritating internet advertising. The Third Doctor and Jo fall victim to a viral campaign largely thanks to Jo's innocent but feckless concern for a little robot. As a five-minute cry of comic rage, with the grumpy Doctor clearly venting the author's own frustrations, and rueing the day he ever met his 'ham fisted bun vendor' of an assistant, this is rather fun.

Fun is rather lacking from Juliet Boyd's *Wondrous Box*, a Fourth Doctor and Sarah Jane story again narrated by Louise Jameson, a fact that unwittingly cruelly reminds us of the incomprehensible absence of Elisabeth Sladen. PT Barnum's circus setting is the backdrop for transient lives and deaths, with the fate of a famous elephant better remembered than any of the circus' human entertainers. The tragic climax, which baldly tells us that history cannot be rewritten, is a hard message without the Doctor's ability to sensitively but firmly place it in some kind of perspective.

Mathilde Madden's *Wet Walls*, a Fifth Doctor story engagingly told by the Doctor himself, Peter Davison, throws a curveball by starting off like a horror film pastiche – mad women in old dark houses, creepy servants, ghostly apparitions – before becoming an amusingly daft B-movie, more *Rocky Horror* than Hammer.

It's a comparison that also holds for *Murmurs of Earth* by M Deacon, J Middleton and C Waight, in which the Sixth Doctor and Peri arrive in the Oort Cloud at the extreme edge of the Solar System, and discover to their surprise that they are not alone. They discover paradise, and a colony of naked people, amidst the sea of comets, and help a lonely alien get a better handle on humanity. The idea that Peri's many neuroses could do someone some good comes as a shock even to her.

Andrew Cartmel's *The Riparian Ripper* toys with ideas of mass panic and the demonisation of outsiders, which leads a small community to bite the hand that feeds. Pulling in Stephen King imagery – confrontations in storm drains and lonely river banks – adds horrific overtones to a story that shows that it's easier to get angry than curious. Although you'd think that by now someone would have told friendly aliens that it would make everyone's lives much easier if they were just up front about their benevolence rather than disguising themselves as mermaids or serial killers and being nice in a profoundly obtuse way.

The collection concludes with Bev Conway's *All the Fun of the Fair*, narrated by India Fisher, a very slight tale featuring Eighth Doctor companion Lucie Miller's attempts to reclaim the TARDIS from a sideshow hustler. The final part of *Seven to One* which ends this release, in which nothing has been entirely as it seems, wraps things up with an appropriately whimsical flourish.

An accomplished collection of entertaining short stories, this is another worthy addition to the range. **MATT MICHAEL**

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO

DOCTOR WHO
THE DALEK HANDBOOK
STEVE TRIBE & JAMES GOSS

The Dalek Handbook

HARDBACK BBC Books
WRITTEN BY Steve Tribe and James Goss
RRP £9.99

Since 2005, *Doctor Who* hasn't been slow adding to Dalek history. The Time War, the Cult of Skaro, the New Dalek Paradigm – the foot's hardly been off the accelerator – and now that everyone's up to speed with the idea of previous Doctors and Davros etc, it seems like a good time to have a book that tells the whole story from scratch.

Steve Tribe and James Goss split their book between Dalek stories, behind-the-scenes info, and merchandise and spin-offs. There's material that some readers will find very familiar – writer Terry Nation's spat with comedian Tony Hancock that led him to write for *Doctor Who* and create the Daleks in the first place, and Raymond Cusick's early designs for the creatures, for instance. But even here there are nuggets of a less well-known history – Nation's first Dalek story in which the Daleks and Thals were originally joint victims of an aggressive third alien race, and Associate Producer Mervyn Pinfield's suggestion that the Daleks might be achieved by covering actors' arms and legs in silver-painted cardboard tubes.

Elsewhere, however, the book can relax into the kind of observations that have fascinated fans for years. '*Doctor Who* has never had enough Daleks', begins one production piece on the various inventive ways the early Dalek stories would try to swell the ranks of four, often battered, casings into an army. Some tricks are more obvious than others – the life-size photographic cut-outs aren't fooling anyone – but ever wondered about some of those background Hartnell Daleks with their missing fenders? They're bought-in movie Daleks with the bases taken off. Later, the section on 2005's *Dalek* kicks off a whole host of fascinating, more contemporary pieces, not least the jokingly-titled *Absence of the Daleks*, a look at the Robert Shearman script written as a replacement when it looked as if the rights to use the Daleks were going to fall through.

This comprehensive history of *Doctor Who*'s most enduring monsters is well-written, engaging and beautifully illustrated throughout, and will appeal to fans both old and new. **VANESSA BISHOP**

Paradise Towers

The Rezzies are feeling peckish...

DVD 2|entertain

STARRING Sylvester McCoy (the Seventh Doctor) and Bonnie Langford (Mel Bush)
WRITTEN BY Stephen Wyatt
DIRECTED BY Nicholas Mallett
FIRST BROADCAST 5-26 October 1987
RRP £20.42

RELEASED 18 JULY

The Chief welcomes you to Paradise Towers.

Composer and audio consultant Mark Ayres has a high profile on the release of 1987's blackly comedic Seventh Doctor tale *Paradise Towers*. Not only does he provide the usual sterling audio restoration job, but also hosts both the commentary and the making-of documentary, *Horror on the High Rise*. He's also worked hard to present something a little special on the music side – of which more in a moment. But why such a heavy involvement on *Paradise Towers*, given that it pre-dates Ayres' own work on *Doctor Who* by over a year?

"My friendship with Nick Mallett [the director of *Paradise Towers*] was one reason," Ayres explains – the two became close when working on *The Curse of Fenric* in 1989 – "and also because of my association with the McCoy era generally. Mainly because of my obvious interest in the music of *Doctor Who*, and the fact that this one has a unique musical story to be told, which could be used as a peg to hang the rest on. But I wouldn't have been involved at all if [producer] Steve Broster hadn't joined the dots and come up with the idea of asking me to host things... so blame him!"

So much video restoration is generally needed on older *Doctor Who* releases – one might consider, in the first instance, the colourisation work on *Planet of the Daleks* or the VidFIRE technique applied to most black-and-white adventures – that it can be all too easy to overlook the similarly meticulous work carried out on the audio side, even for stories produced as comparatively late as 1987.

"All four episodes of *Paradise Towers* were riddled with audio dropout," Ayres points out, "that is, sharp dips in the volume. This is common to most of Sylvester McCoy's episodes, sadly, as the 8-track machines in use at the time tended to leave a slight 'hole' every time you 'punched' in and out to change an aspect of the mix."

And on *Paradise Towers*, that mix was changed more significantly than most. The final music score was composed by Keff McCulloch, but it is now well documented that Keff's score replaced an earlier one by David Snell, which had been deemed unsuitable by producer John Nathan-Turner at a late stage in production. "It was thought for a long time that Snell's music was lost," Ayres reveals. "However, a few years ago I came across the original master reels, complete with detailed cuesheets prepared by the composer. This of course opened up the tantalising possibility of a special feature about the 'lost' score on any future DVD release – but a more exciting discovery was to come. After John Nathan-Turner died a few years ago, we were given access to his collection of scripts and production souvenirs. Amongst these were found VHS tapes containing the original dubs of *Paradise Towers* with David Snell's score. For this DVD release we therefore include an alternative audio track presenting the 'lost' score..."

An exciting prospect indeed – but was the composer himself enthused by the possibility? We are, after all, talking about what amounts to a failed audition piece... "I rang David personally," says Ayres, "and explained who I was and what I wanted to do. He was fine about it – delighted that music that he'd thought forever lost, dead and buried, would finally get an airing, and that fans can make up their own minds about it. I now believe that David misunderstood the brief at the time, and that it was not really explained to him; he was not a habitual viewer of *Doctor Who*, and his memory of it was the minimal electronics of the 1960s – so that's what he provided. But *Doctor Who* had moved on; Keff's more pop-based idiom is what JN-T wanted at the time, so David's score stuck out like a sore thumb!" **DAVID DARLINGTON**

WHAT'S IT ABOUT?

The Doctor and Mel land in Paradise Towers, intent on finding the building's swimming pool. But the Towers have seen better days – and the residents are being killed and taken to feed something lurking in the basement...

EXTRA FEATURES

- Commentary with actress Judy Cornwell, writer Stephen Wyatt, and special sounds supervisor Dick Mills. Moderated by Mark Ayres
- *Horror on the High Rise* – the making of *Paradise Towers*, with actors Richard Briers, Howard Cooke and Catherine Cusack, writer Stephen Wyatt, script editor Andrew Cartmel, original incidental music composer David Snell and replacement composer Keff McCulloch
- *Casting Sylvester* – the producer of *Jigsaw*, Clive Doig, explains his role in casting Sylvester McCoy as the Doctor
- *Girls! Girls! Girls! – The Eighties*: Sophie Aldred, Janet Fielding and Sarah Sutton discuss being a *Doctor Who* companion in the 80s.
- Alternative music score
- Deleted and extended scenes
- Continuity announcements
- Programme subtitles and subtitle production notes
- Photo gallery
- PDF *Radio Times* listings
- Coming Soon: *The Sun Makers*

BUY IT BECAUSE: As script editor Andrew Cartmel is at pains to point out – this is where the Seventh Doctor's era really starts...!

RICHARD BRIERS
chief caretaker

HOWARD COOKE
pex

STEPHEN WYATT
writer

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE AND ALL PRICES ARE RRP

JULY

THURSDAY 7
BOOKS
- ***Doctor Who and the Daleks*** by David Whitaker [First Doctor, Ian, Barbara and Susan] BBC Books £4.99
- ***DoctorWho and the Crusaders*** by David Whitaker [First Doctor, Ian, Barbara and Vicki] BBC Books £4.99
- ***Doctor Who and the Cybermen*** by Gerry Davis [Second Doctor, Ben, Polly and Jamie] BBC Books £4.99
- ***Doctor Who and the Abominable Snowmen*** by Terrance Dicks [Second Doctor, Jamie, Victoria] BBC Books £4.99
- ***Doctor Who and the Auton Invasion*** by Terrance Dicks [Third Doctor, Liz, the Brigadier] BBC Books £4.99
- ***Doctor Who and the Cave Monsters*** by Malcolm Hulke [Third Doctor, Liz, the Brigadier] BBC Books £4.99

CD - AUDIO READING
- ***The Eye of the Jungle*** by Darren Jones [Eleventh Doctor, Amy and Rory. Read by David Troughton] AudioGO £9.25 See page 93
- ***Fury from the Deep*** by Victor Pemberton [Second Doctor, Jamie and Victoria. Read by David Troughton] AudioGO £13.25 See page 93

MONDAY 11
DVD/Blu-ray
- ***Series 6: Part 1*** [Eleventh Doctor, Amy and Rory] Contains ***The Impossible Astronaut/Day of the Moon*** by Steven Moffat, ***The Curse of the Black Spot*** by Steve Thompson, ***The Doctor's Wife*** by Neil Gaiman, ***The Rebel Flesh/The Almost People*** by Matthew Graham and ***A Good Man Goes to War*** by Steven Moffat] 2|entertain £25.52/£30.63

The Eye of the Jungle

AUDIO READING AudioGO

WRITTEN BY Darren Jones
READ BY David Troughton
FEATURING Eleventh Doctor, Amy, Rory
RRP £9.25 (CD), £6.79 (download)

RELEASED 7 JULY

WHAT'S IT ABOUT?

The Doctor, Amy and Rory journey to the Amazon Rainforest. It's the early 1800s, and a pioneering naturalist is keen to capture a jaguar for London's new zoological gardens. But soon the hunter has become the hunted, and a far higher grade of species has plans to prey on the human race...

Michael Stevens, AudioGO's commissioning editor in charge of *Doctor Who* releases, was recently heard to describe newcomer to the franchise, writer Darren Jones, as "a bit of a find" for this range.

"I started watching *Doctor Who* during Jon Pertwee's time," Darren reveals, "and I've always loved the series, so getting to write this story was a complete thrill! I'm primarily a TV screenwriter – I've written on shows such as *Frankenstein's Cat*, *Dennis and Gnasher* and *Pinky and Perky* – and I guess, because I'm from a TV background, keeping things pithy and to the point are part of what I do..."

So how did Jones come to work on *Doctor Who*? "A couple of years ago I was at the Screenwriters' Festival in Cheltenham. The final day was a big *Doctor Who* day, and Michael was on the panel talking about the original audiobook range. Afterwards, I boldly – for me! – went up to introduce myself. He was open to having a look at something, so I sent him a sample of prose and an outline proposal. That proposal eventually became *The Eye of the Jungle*..."

And what's his tale about? "Thematically it's very much about survival, but it's also partly about the search for glory; several characters are looking for some kind of personal glory, and it's about how far they'll go to get it. There's also the idea that when the Doctor turns up somewhere out of the blue, his presence can make a situation a hundred times worse.

"In this adventure his involvement could make things a whole lot worse both for him and the entire galaxy! And it's interesting – although I wasn't privy to any storylines for the TV series, but there's something said in *The Impossible Astronaut* that resonates with *The Eye of the Jungle*. So it's a happy coincidence that it's getting released during the mid-series break."

"I'm looking forward to hearing the finished result," Jones concludes. "I think David Troughton's voice will be great for heightening the mystery in the story..." **DAVID DARLINGTON**

BUY IT BECAUSE: It's a traditional, mysterious tale in an exciting, exotic location...

Robophobia

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Sylvester McCoy (the Seventh Doctor), Nicola Walker, Dan Starkey, Toby Hadoke and Nicholas Pegg
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 JULY

WHAT'S IT ABOUT?

The robot transport ship *Lorelei* has a cargo of over 157,000 robots on board, all deactivated. So even if there were any truth in the rumour of the massacre that once took place on a Sandminer, there'd still be no danger. Surely, there wouldn't? But then, the Doctor witnesses a murder...

The Robots of Death, first shown in 1977, is considered by many to be one of the best *Doctor Who* stories ever. So now, here's an audio sequel! Can we expect more of the same in *Robophobia*?

"There are many similarities," reveals writer Nicholas Briggs. "It's set in an isolated place and there's a feeling you could get lost in the location; it takes the Doctor ages to get from one side of the spaceship to the other. There are also loads of deactivated robots being transported somewhere..."

Interestingly, though, the characters – like the listeners – know what happened in *The Robots of Death*. "So for the audience and the characters, there's a worry that the same thing is going to happen again," Nick smiles. "However, there's a twist to it..."

The Seventh Doctor will be travelling alone throughout this new trilogy, but in *Robophobia* he gets assistance from a character played by *Spooks* star Nicola Walker. "I'm playing Liv Chenka, the med officer," she explains. "She's had an involvement with someone on board, and the episode opens with him having been murdered. She has to examine him, because of her position, so it's quite a difficult beginning to the story for her. And the Doctor appears while she's in the process of doing this. He seems to know everything about the situation – and she knows nothing! It's not a good period of her life. It's not a good day for her – in fact, it's probably the worst day of her life! – so nothing is making any sense.

"Her relationship with the Doctor is interesting. She spends a lot of the episode incredibly suspicious of him, and they're quite combative. There's a very important moment where that relationship slightly shifts, and she realises that maybe he is on her side – or that she's on the right side and he's in her corner..." **DAN TOSTEVIN**

BUY IT BECAUSE: It features the 'robots of death' (is that *really* their name?) in a brand new adventure!

Fury from the Deep

TALKING BOOK AudioGO

WRITTEN BY Victor Pemberton
READ BY David Troughton
FEATURING The Second Doctor, Jamie and Victoria
RRP £13.25 (CD), £12.29 (download)

RELEASED 7 JULY

WHAT'S IT ABOUT?

Trapped in a refinery, the Doctor, Jamie and Victoria are menaced by a terrifying foe from the depths of the sea...

When WH Allen first published *Fury from the Deep* back in 1986, the company was so proud of the length and detail which had been added to the story that it was proclaimed as a 'Bumper volume!' all over the first edition. "It certainly is a whopper of a book," agrees editor Michael Stevens, "and it spills onto six discs with all the urgent might of a wall of foam! David Troughton has given us another tremendous reading, bringing all the supporting characters to life as well as the Doctor, whom he reads with an intimate knowledge of his father's [Patrick Troughton] original portrayal."

"I love David's readings," sound designer Simon Power agrees. "His voice is so like his father's, it's almost identical! *Fury* is a sound designer's dream – the raging seas, the pulsing of the impeller shaft, the insistent heartbeat of the monster... There's also a dreamlike quality to the scenes on the south coast where all the seagulls have been frightened away – leaving only an eerie wind and crashing waves..." **DAVID DARLINGTON**

BUY IT BECAUSE: It's a superb reading of one of the most terrifying *Doctor Who* stories ever.

MONDAY 18
DVD
- ***Paradise Towers*** by Stephen Wyatt [Seventh Doctor and Mel] 2|entertain £20.42 See page 92

THURSDAY 28
MAGAZINE
- DWM 437 Panini £4.50

SUNDAY 31
CDs - AUDIO DRAMA
- ***The Lost Stories: Earth Aid*** by Ben Aaronovitch and Andrew Cartmel [Seventh Doctor, Ace and Raine] Big Finish £14.99 See page 94
- ***Robophobia*** by Nicholas Briggs [Seventh Doctor] Big Finish £14.99 See page 94

CD - AUDIO READING
- ***The Companion Chronicles: Tales From the Vault*** by Jonathan Morris [First Doctor and Steven; Second Doctor, Jamie and Zoe; Third Doctor and Jo; Fourth Doctor, Romana I and K9] Big Finish £8.99 See page 94

AUGUST

MONDAY 1
DVD
- ***The Sun Makers*** by Robert Holmes [Fourth Doctor, Leela and K9] 2|entertain £20.42

THURSDAY 4
CD - AUDIO READING
- ***Daleks: The Chase*** by John Peel [First Doctor, Ian, Barbara, Vicki, Steven] AudioGO £13.25

CD - SOUNDTRACKS
Doctor Who – The Lost TV Episodes Collection 3 (1966-1967) [Contains ***The Smugglers***, ***The Tenth Planet***, ***The Power of the Daleks***, ***The Highlanders***, ***The Underwater Menace*** and ***The Moonbase*** plus bonus discs. AudioGO £75.00

THURSDAY 25
MAGAZINE
- DWM 438 Panini £4.50

COMING SOON...

Earth Aid

DOCTOR WHO
THE LOST STORIES
EARTH AID
FOUND AT LAST...
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish
WRITTEN BY Ben Aaronovitch and Andrew Cartmel
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Beth Chalmers (Raine), Paterson Joseph
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 JULY

WHAT'S IT ABOUT?

Welcome aboard the space vessel Vancouver. Its mission: to guard a vast shipment of grain from Earth to the planet Safeneithome. Its Captain is called Ace. She seems a little unsure of herself. Its medical officer is called simply 'the Doctor', and he's perhaps not all that he seems...

The fourth – and, for now, final – adventure in the *Lost Stories* series for the Seventh Doctor, Ace and Raine is *Earth Aid*.

"The story is set in the far, far future," explains David Richardson, the story's producer. "The Doctor is with Ace, and they're members of the crew of a starship – Ace is the commander, the Doctor is the ship's doctor, and they're both in danger of being found out. The ship is a grain cargo vessel, on its way to a starving planet, but something is trying to steal the grain, and we don't know what!"

"It begins with the *Star Trek* scenes," says co-writer Andrew Cartmel. "This great concept of Ben's, that Ace is the commander of a starship, and she's well out of her depth – that's great."

How much of it was planned at the time, and how much was developed specifically for audio? "The script was just an opening scene," remembers co-writer Ben Aaronovitch. "A rough idea and the aliens, the Metatraxi." *Earth Aid* was at one point intended to be the season opener: "Raine wasn't in it originally. It would have just been the Doctor and Ace. We'd have picked up Raine in the next story, but here we've done it in a completely different way."

How does Ace being the commander of a starship change the relationship between her and the Doctor? "We get to have fun with her character," says Andrew. "It apparently puts the Doctor on the back seat – although he's still in charge. But to all intents and purposes he's 'Watson' and she's 'Sherlock Holmes'. It's very interesting."

"I've loved this TARDIS team," David smiles, enthusiastically. "It's good in all four stories, obviously, but Ace and Raine's relationship in *Earth Aid* is fascinating. It's spiky, they're both vying for the Doctor's attention, and that's not a dynamic we've seen the Seventh Doctor involved in before. In terms of Raine's relationship with the Doctor, she's had this fascination with him. He's opened up a world where everything's new to her. It's been wonderful to see her character evolve."

What's the tone of the story like? "We had to make it slightly less funny than we were planning," Ben chuckles. "The whole idea about the Metatraxi was that they would have that 'surfer dude' cadence, and that doesn't work on audio because it's just someone who's a surfer dude!"

What was writing *Earth Aid* like? "The strangest experience is how fan preconceptions had accumulated around us talking in the pub! And it was strange having to work out what we'd been thinking 20 years ago. That was kind of odd. But it was fun."

And although this is the final Seventh Doctor *Lost Stories* release, it's not necessarily the end for Raine Creevy. "It's a wide open door," Andrew nods. "We wanted them to head off to new adventures at the end, so Big Finish can go further with Raine if they want to."

Stay tuned... **DAN TOSTEVIN**

> "*Earth Aid* appears to put the Doctor on the back seat; he's 'Watson' to Ace's 'Holmes'..."

BUY IT BECAUSE: *Earth Aid* **is the finale of the series – and you can't** *not* **find out how it all ends!**

Tales from the Vault

DOCTOR WHO
TALES FROM THE VAULT
THE COMPANION CHRONICLES

AUDIO READING Big Finish
WRITTEN BY Jonathan Morris
PERFORMED BY Daphne Ashbrook, Yee Jee Tso, Peter Purves, Wendy Padbury, Katy Manning, Mary Tamm
FEATURING Steven, Zoe, Jo, Romana
RRP £8.99 (CD), £7.99 (download)

RELEASED 31 JULY

WHAT'S IT ABOUT?

Welcome to The Vault – jokingly known as 'The Museum of Terrors' – a high-security establishment where UNIT keeps all of its alien artifacts. New recruit Warrant Officer Charlie Sato is given a guided tour by Captain Ruth Matheson, and the archive reveals some dark secrets...

Daphne Ashbrook and Yee Jee Tso first performed together in the 1996 *Doctor Who* TV Movie. As Dr Grace Holloway, Daphne killed Sylvester McCoy's Doctor, and then became his successor's companion. Yee Jee played the Master's misguided accomplice, Chang Lee. At the end of the film, they went their separate ways, and that was the end of that.

Except it wasn't. In the years since, they've both appeared in *Doctor Who* audio plays with Big Finish – Yee Jee alongside the Sixth and Seventh Doctors in *Real Time* and *Excelis Decays* respectively, and Daphne back with the Eighth in *The Next Life* – but never in the same story. Until now.

"This is the first time together!" Daphne shrieks, buzzing with delight. "It's really fun! We didn't have a huge amount together in the movie," she adds, talking to Yee Jee, "cos you were with the bad guy, and I was always with the Doctor. We had a few scenes, but... Good fun, huh?"

"Yeah, it's awesome," grins Yee Jee.

But neither actor is playing their TV characters. "Unfortunately, we can't," laments Daphne, referring to the contractual issues which keep Grace and Lee at arm's length, "so I'm Captain Ruth Matheson, a UNIT officer. We do all kinds of saving-the-world efforts. We are fighting the baddies and saving the planet over and over again!"

Yee Jee plays Ruth's colleague, Warrant Officer Charlie Sato. "At first I'm a newcomer to this UNIT thing," he says. "I'm just learning about it all, and I'm her assistant."

Tales from the Vault also features four other *Doctor Who* actors – all playing their original characters. Peter Purves reprises his role as Steven, Wendy Padbury returns as Zoe, Katy Manning as Jo, and Mary Tamm as Romana. "It's interesting for me," Daphne enthuses, "because it's familiarising myself with parts of *Doctor Who* that I wasn't necessarily familiar with before. To some degree, I know who everybody is, I know what characters they have played. It's been an education!"

With six actors involved rather than the usual two, *Tales* boasts the biggest cast of any *Companion Chronicle* to date, and structurally it's a bit different to the rest of the range. "I think it's a great format," asserts Yee Jee, "because it's open to bringing in whoever they want. We dip into other stories, you can stretch out and grab bits from the whole history of *Doctor Who*."

Suddenly, Daphne's eyes sparkle. "It's like a pilot!" she exclaims. "Imagine where we could go with this! Ruth and Charlie should have their own series on television! We'll make movies, too!"

DWM tries to point out that this might be wishful thinking, but Daphne is already planning to pitch it to the BBC while she's in London: "Knock knock knock, 'Hi, you don't know me but...'" she chuckles.

Nevertheless, Daphne genuinely feels her enthusiasm is justified. "I am very excited about it," she smiles mischievously, "because I think this one's got legs!" **DAN TOSTEVIN**

BUY IT BECAUSE: It's led by two fantastic actors and features no less than four companions relating four amazing stories.

WEDNESDAY 31

CDs - AUDIO DRAMA

- ***Recorded Time*** by Catherine Harvey, Richard Dinnick, Matt Fitton and Philip Lawrence [Sixth Doctor and Peri] Big Finish £14.99

CDs - AUDIO READINGS

- ***The Companion Chronicles – The Specials*** box set containing *The Three Companions* by Marc Platt [Polly, the Brigadier and Thomas Brewster], *The Mists of Time* by Jonathan Morris [Third Doctor and Jo], *Freakshow* by Mark Morris [Fifth Doctor, Tegan and Turlough] Big Finish £25.00
- ***The Companion Chronicles: The Rocket Men*** by John Dorney [First Doctor, Ian and Barbara] Big Finish £8.99
- ***Short Trips Volume Four*** by Richard Dinnick, Foster Marks, Vin Marsden Hendrick, John Grindrod, Jason Arnopp, Cindy Garland, Charles Williams, Avril Naude [Short story collection, various readers] Big Finish £12.99

DOCTOR WHO
THE ROCKET MEN

SEPTEMBER

THURSDAY 8

CDs - AUDIO READING

- ***Blackout*** by Oli Smith [Eleventh Doctor, Amy and Rory. Reader TBA] AudioGO £9.25
- ***Serpent Crest 1: Tsar Wars*** by Paul Magrs [Fourth Doctor, Mike Yates and Mrs Wibsey] AudioGO £10.20

WHERE TO BUY

Big Finish: Visit www.bigfinish.com or email sales@bigfinish. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF. AudioGO: Available from shops or www.audiogo.co.uk

---

WIN!

Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* DVDs, CDs and toys!

SERIES 6: PART 1 on DVD!

BBC DVD
DOCTOR WHO
SERIES 6: PART 1

The first half of the latest season of *Doctor Who* is being released on DVD by 2|entertain on 11 July. This fantastic box set includes the first seven episodes of the new season from *The Impossible Astronaut* to *A Good Man Goes to War*. Matt Smith stars as the Doctor, with Karen Gillan and Arthur Darvill as Mr and Mrs Pond and Alex Kingston as River Song. Priced just £24.99, we have **FIVE** box sets to give away and one could be yours if you answer the following, memorable question:

Which monsters are entirely forgettable?
a The Whisper
b The Silence
c The Shout

Call **09011 542 221** and leave your details to enter, or by post to the address below, with this quiet statement: "HER NAME WAS JOY!"

PARADISE TOWERS on DVD!

BBC DVD
DOCTOR WHO
PARADISE TOWERS
The Sylvester McCoy Years 1987-89

Out on 18 July is the Seventh Doctor adventure *Paradise Towers*, in which the Doctor and Mel confront Kang warfare in an abandoned tower block. Available at a RRP of £20.42, 2|entertain has kindly given us **FIVE** copies of the DVD to offer to our readers. To be in with a chance of grabbing a copy, name these rezzies:

What are the names of the OAPs that Mel encounters?
a Hannah and Hilda
b Tabby and Tilda
c Arthur and Martha

Phone **09011 542 222** and leave your details, or you can post your entry to the address below, putting this chant at the beginning of your entry: "RED KANGS, RED KANGS, RED KANGS ARE BEST!"

TARDIS MINI-SETS AND ACTION FIGURE TOYS!

You can now act out your own mini-*Doctor Who* adventures with a fabulous new range of collectible micro-figures from Character Building. Figures include the Doctor, Amy and monsters such as the Daleks, the Cybermen, the Silurians and the Weeping Angels with more to be added and available soon.

We have **TEN** TARDIS Mini-Sets to give away which include a build-your-own TARDIS police box plus micro-figures of the Eleventh Doctor and Amy Pond. The figures are fully articulated and the Doctor comes with a detachable sonic screwdriver as well.

The TARDIS Mini-Set is released in shops in July, priced just £9.99 but you could be one of our lucky readers to receive one absolutely free. Plus one winner will also receive an additional, **RARE** figure to accompany the Doctor and Amy on their micro-adventures! To be in with a chance of receiving one of these great prizes, just answer the following TARDIS teaser:

What does it say on the TARDIS door panel?
a Pull to open
b Push to shut
c Back in five minutes

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with the following encouragement: "COME ON OLD GIRL..."

ROBOPHOBIA on CD!

A brand-new audio drama from Big Finish Productions sees the Seventh Doctor facing the creepy mechanical men that were first encountered by the Fourth Doctor in the 1977 TV adventure *The Robots of Death*. *Robophobia*, by Nicholas Briggs, stars Sylvester McCoy as the Doctor. Available from the end of July, the play is released on CD for £14.99, or to download for £12.99 from www.bigfinish.com. We have **FIVE** CDs waiting to be claimed by the readers who can rise to this legal challenge:

DOCTOR WHO
ROBOPHOBIA

What is the first law of robotics?
a A robot cannot harm a human
b A robot cannot harm itself
c A robot cannot enjoy a beach holiday in Tenerife

Phone **09011 542 224** and leave your details to enter, or post your answer to the address below, starting with this friendly request: "PLEASE DO NOT THROW HANDS AT ME."

THE EYE OF THE JUNGLE on CD!

The Doctor, Amy and Rory encounter a British hunting party up the Amazon in the 19th century in *The Eye of the Jungle*, a new *Doctor Who* talking book from AudioGo. Read by David Troughton, the Doctor discovers an alien menace is abducting animals and people – but to what end? Released on 7 July, the adventure is available on CD for £13.25 or as a download from online retailers www.audiogo.co.uk and others. Thanks to the charming people at AudioGo, we have **FIVE** CD copies to give away to the readers who can answer this plant poser:

BBC
DOCTOR WHO
THE EYE OF THE JUNGLE

What kind of jungle could be found on the planet Marinus?
a Shouting
b Screaming
c Politely conversational

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with this eco-loving quotation: "I COULD PLAY ALL DAY IN MY GREEN CATHEDRAL."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 30 June and close at midnight on Wednesday 27 July 2011. Service Provider Telecom Express, 0870 880 0869 **BY POST:** Send to Doctor Who Magazine 436, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 27 July 2011.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

SUBSCRIBE!

SAVE UP TO £14

Subscribe today and have **DWM** delivered directly to your door!

DON'T FORGET YOUR COPY!

SUBSCRIBE & GET UP TO 3 ISSUES FREE!

- RECEIVE EACH ISSUE ON THE DAY OF PUBLICATION
- EVERY ISSUE DELIVERED DIRECTLY TO YOUR DOOR!
- AVOID ANY PRICE RISES DURING THE YEAR!
- MAKE MASSIVE SAVINGS!

OPTION 1

13 ISSUES OF **DWM**

ONLY **£54** GET 1 ISSUE FREE!

OR, IF YOU SUBSCRIBE BY DIRECT DEBIT ONLY **£49.50** GET 2 ISSUES FREE!

OPTION 2

13 ISSUES OF **DWM** PLUS 3 **DWM** SPECIALS

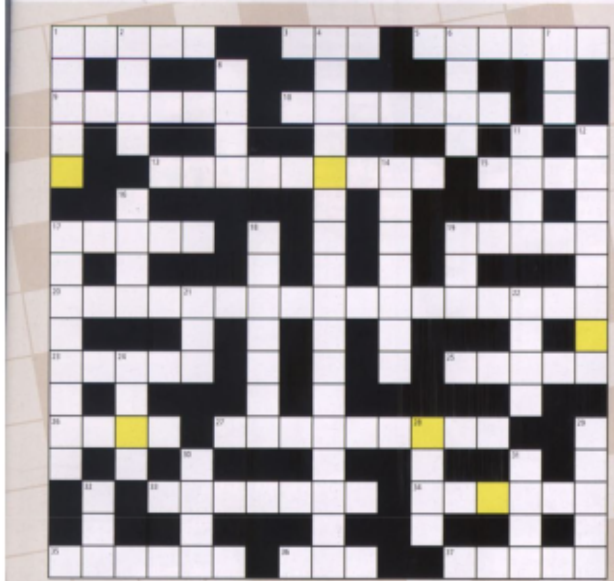
ONLY **£70** GET 2 ISSUES FREE!

OR, IF YOU SUBSCRIBE BY DIRECT DEBIT ONLY **£65** GET 3 ISSUES FREE!

Telephone enquiries: 0844 543 0058 Email: drwho@subscription.co.uk
Subscribe online at: **www.subscription.co.uk/drwho/dw36** (regular issues only)
www.subscription.co.uk/drwhospec/dw36 (regular issues + Specials)

CROSSWORD

Do you know your Kaleds from your Kalid? Test your brain with this *Doctor Who* puzzle!



WIN! ...A SUBSCRIPTION TO DOCTOR WHO MAGAZINE

Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 48-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete this **DWM** prize puzzle, and rearrange the letters in the yellow squares to form the name of a character from a *Doctor Who* story mentioned in the crossword.

PHONE 09011 542 232
AND LEAVE YOUR ANSWER, NAME AND ADDRESS

OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 95.

This competition closes on 27 July 2011.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 30 June and close at midnight on Wednesday 27 July 2011. Service Provider: Telecom Express, [illegible]. For full terms and conditions see page 95.

ACROSS

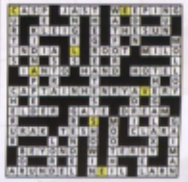
1 Queen Thalira appointed him Chancellor (5)
3 One of *Aukon*'s servants (3)
5 Worn by 20 Across when he summoned the Doctor to Tulloch Moor (6)
9 A guard in the city of the Elders (6)
10 20 Across' rank when first encountered by the Doctor (7)
13 One of the crewmembers employed by Strackman Lux on his expedition to the Library (5,4)
15 The ____ - a contemporary of the Doctor (4)
17 Leader of the Britannicus Base (5)
19 Servant to 1 Down (5)
20 Erstwhile UNIT commander (10,7)
23 He betrayed Mackay and seized control of the *Annabelle* (5)
25 Civil servant who struck a deal with *Axos* (5)
26 Pull to ____ (4)
27 He was killed by 20 Across using silver bullets (9)
33 Marsh______ - a delicacy enjoyed by Sil (7)
34 One of the Doctor's companions (7)
35 20 Across mistook Omega's domain for this place (6)
36 Nerva Beacon, for example (3)
37 A Gond (5)

DOWN

1 The butcher of Brisbane (5)
2 Queen Thalira's champion (4)
4 Demons run when... (1,4,3,4,2,3)
6 (and 12 Down) Recurring member of the *Doctor Who* cast (4,8)
7 The Biomechanoid (1,1,1)
8 ____ Willis, executive producer (4)
11 The Master's alter ego (4)
12 See 6 Down
14 Tegan's Aunty (7)
16 A miner at the Llanfairfach colliery (4)
17 A delegate involved in the Daleks' Master Plan (8)
18 Eric ______, writer (7)
19 The gateway into E-space (1,1,1)
21 The chap with wings (3)
22 Mined at St John's Monastery (4)
24 How Silurians describe the Human race (4)
28 A nurse on Bowie Base One (4)
29 Captain of the *Buccaneer* (5)
30 He asked Ace to the pictures (4)
31 One of De Flores' men (4)
32 Daughter of Horg (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: CLEAVES

JUST FOR FUN! Who had a key to the seventh door? | Who became the Fendahl Core? | Who composed *The Mutants'* score? | Which episode ends with a dangerous floor? ANSWERS ON PAGE 98

WOTCHA!

The page that just does the best it can.

Compiled by THE WATCHER

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#7 THE EYEPATCH

Since time immemorial, or at the very least since Captain Hook absent-mindedly scratched his face with the wrong hand, the eyepatch has offered an instant symbol of all things diabolical. It's a one-stop visual shorthand for venal villainy and scurrilous skulduggery. It's been sported by pirates, gangsters, Vikings, Nazis and Bond baddies. It's the fashion accessory favoured by Kurt Russell in *Escape from New York*, Christopher Plummer in *Star Trek VI*, and Daryl Hannah in *Kill Bill*. That top-ranking rotter Space Commander Travis, the black-clad Federation thug who dominates the first two years of *Blake's 7*, is all eyepatch and no manners. And then there's Dennis Hopper in *Waterworld*, Robert Wagner in *Austin Powers*, Anita Pallenberg in *Barbarella*, Robin Sachs in *Galaxy Quest*… the list goes on and on.

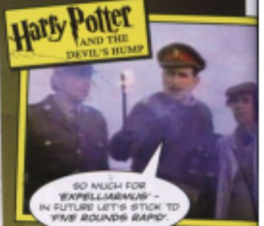
So it's hardly surprising that *Doctor Who* has enjoyed its own fair share of eyepatch action. Ever since 1975's *The Android Invasion*, every fan has known that the deft juxtaposition of a sinister eyepatch and a secret inspection hatch is a guarantee of first-rate drama. But the phenomenon goes back a lot further than that: as far back, in fact, as the 1964 adventure *Marco Polo*, in which Tutte Lemkow's despicable cut-throat Kuiju gets up to all manner of monocular monkey-business (little more than a year later the same actor returns to play another one-eyed bandit in *The Myth Makers*, but for variety's sake the appropriately-named Cyclops gets by without an eyepatch). Then there's Gaptooth in *The Smugglers*, and of course the Captain of Zanak in *The Pirate Planet* who (not unlike Travis, and in the same year, too) sports a high-tech futuristic variant on the classic buccaneer's eyepatch-and-hook combo.

The Brigade Leader was noted for his singular viewpoint

But if there's one particular patch that lights up *Doctor Who's* time tunnel and straddles the Eye of Harmony like a particularly baffling mixed metaphor, then I think we all know which one we're talking about. It makes its first appearance precisely 12 minutes and 32 seconds into Episode 3 of *Inferno*, and it's worn by the mighty Nicholas Courtney. In the days before *Rise of the Cybermen* came along and rewrote the book, it was a cherished rule of the classic old-school 'parallel universe' storyline that the doppelgänger characters would obligingly assist in the visual storytelling by taking care to accessorize differently from their real-world counterparts: they'll have unexpected facial hair, or else an unexpected lack of facial hair, or they'll wear spectacles, or crazy wigs. There's an early episode of *South Park* which makes hay with this convention by ludicrously giving beards to eight-year-old children and faithfully recreating an animated version of a dodgy split-screen effect when Cartman meets his double.

So it's in accordance with time-honoured tradition that *Inferno's* parallel dimension finds Professor Stahlman sans beard and Liz Shaw sporting a Jason King wig, while Lethbridge-Stewart has lost not only his moustache but also his left eye, his sense of humour and his marbles. It's a brilliant, brave, bonkers twist, and the big reveal as the Brigade Leader swings around in his swivel-chair is an unforgettable moment. Of course, we all know the tale about Jon Pertwee & Co donning eyepatches in what turned out to be a thwarted attempt to make Nicholas Courtney laugh. It's a great story, but in a way it's rather sad that the moment has been dulled by decades of familiarity with that anecdote. Next time you watch it, tighten up your brain and pretend you don't know about it. Because the scene is amazing. The script is great, the direction is tight, Pertwee is on fine form… but what lifts it into orbit is Nicholas Courtney's performance. The eyepatch is a prop, just as the Brigadier's moustache is a prop. The real magic is what's going on behind them. Oh, he was so good. Wasn't he?

IN A NUTSHELL: Not a patch on the man himself.


Harry Potter AND THE DEVIL'S HUMP
SO MUCH FOR 'EXPELLIARMUS' – IN FUTURE LET'S STICK TO 'FIVE ROUNDS RAPID'.

BRIGADIER TOP TEN

ALASTAIR'S ARMY
DISCO INFERNO
HELLO JON, GOT A NEW MOTOR?
DAYTRIP TO CROMER
HIT ME WITH YOUR SWAGGER STICK
A VIEW TO A KILT
CHOPPER CHOPPER JEEP JEEP
BRIG OVER TROUBLED WATER
I WON'T LAST A DAY WITHOUT UNIT
DON'T CRY FOR ME, GREYHOUND LEADER

THE SIX FACES OF DELUSION

Five of these rounds are rapid. The remaining one is loaded with blanks. Can you spot the difference between UNIT HQ and Liberty Hall?

Answer revealed at the bottom of the page.

1 The earliest episode to reveal that the Brigadier's middle name is 'Gordon' is Part One of *Robot*.

2 Jon Pertwee played a Brigadier in a 1967 episode of *The Avengers*.

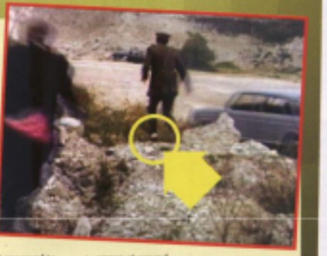
3 Nicholas Courtney played a Doctor in a 1968 episode of *The Champions*.

4 David Langton, the actor originally offered the role of Lethbridge-Stewart in *The Web of Fear*, had previously played a character called 'the Doctor' in a 1965 edition of *The Wednesday Play* which starred… Patrick Troughton.

5 The real-life Lethbridge-Stewart family was a notorious breakaway splinter of the famous Clan Stewart: in 1746 the treacherous Lethbridge-Stewarts fought with the English against the Jacobite forces at the Battle of Culloden.

6 The biographer and bosom buddy of the late Lord Glenconner (the louche aristocrat best known for purchasing the island of Mustique in 1958 and turning it into a playground for the rich and tasteless) is called Nicholas Courtney. No relation whatsoever.

SUPPORTING ARTIST *of the month*



Over the years, *Doctor Who* has fared remarkably well in avoiding the curse of the unconvincing body double (although it must be said that Jo Grant looks remarkably butch and beefy when scaling that ladder in *The Sea Devils*). But just sometimes, be it ever so fleetingly, things can go a little awry. Such was the case on 21 September 1970 during the location shoot for *Terror of the Autons*, when Nicholas Courtney suffered a bout of illness and, having made it through the morning's filming, was sent home to recuperate. Enter, at very short notice, stuntman Marc Boyle (whose other claims to fame include coordinating the stunts in *Licence To Kill*, *Alien 3* and *The Fifth Element*, not to mention playing a giant pan-dimensional budgerigar in *The Time Monster*). Boyle stepped into the Brigadier's uniform for a quick rear-view shot, but amid all the excitement, nobody present appeared to notice that he was wearing a pair of white socks so whitely white that they redefine the whole concept of whiteness. You can see the offending items of hosiery glowing from the screen at around 3:28 in Episode 3. Nice try, chaps, but it just goes to show what we already knew: there's only one Brigadier. (Well, except in *Mawdryn Undead*, but that's a different matter.)

[illegible]

NEXT ISSUE…

WHO WANTS TO LIVE FOREVER?

EXCLUSIVE TORCHWOOD ON-SET COVERAGE AND STAR INTERVIEWS – IN ISSUE 437 OF…

DOCTOR WHO MAGAZINE

PLUS…

A GOOD MAN GOES TO WAR

FATHER'S DAY

THE SMUGGLERS

DWM 437 AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM **28 JULY** PRICE £4.50

AudioGO
The home of BBC Audiobooks

NEW RELEASE

BBC

DOCTOR WHO

THE EYE OF THE JUNGLE

READ BY DAVID TROUGHTON

An exciting audio exclusive adventure, featuring the Eleventh Doctor, Amy and Rory from the hit BBC One TV series.

SAVE 25% OFF ALL THESE TITLES, simply quote 'WHO' at checkout
Offer ends 1st August 2011

NEW RELEASE

DOCTOR WHO
FURY FROM THE DEEP

DAVID TROUGHTON reads this thrilling novelisation of a classic Doctor Who adventure

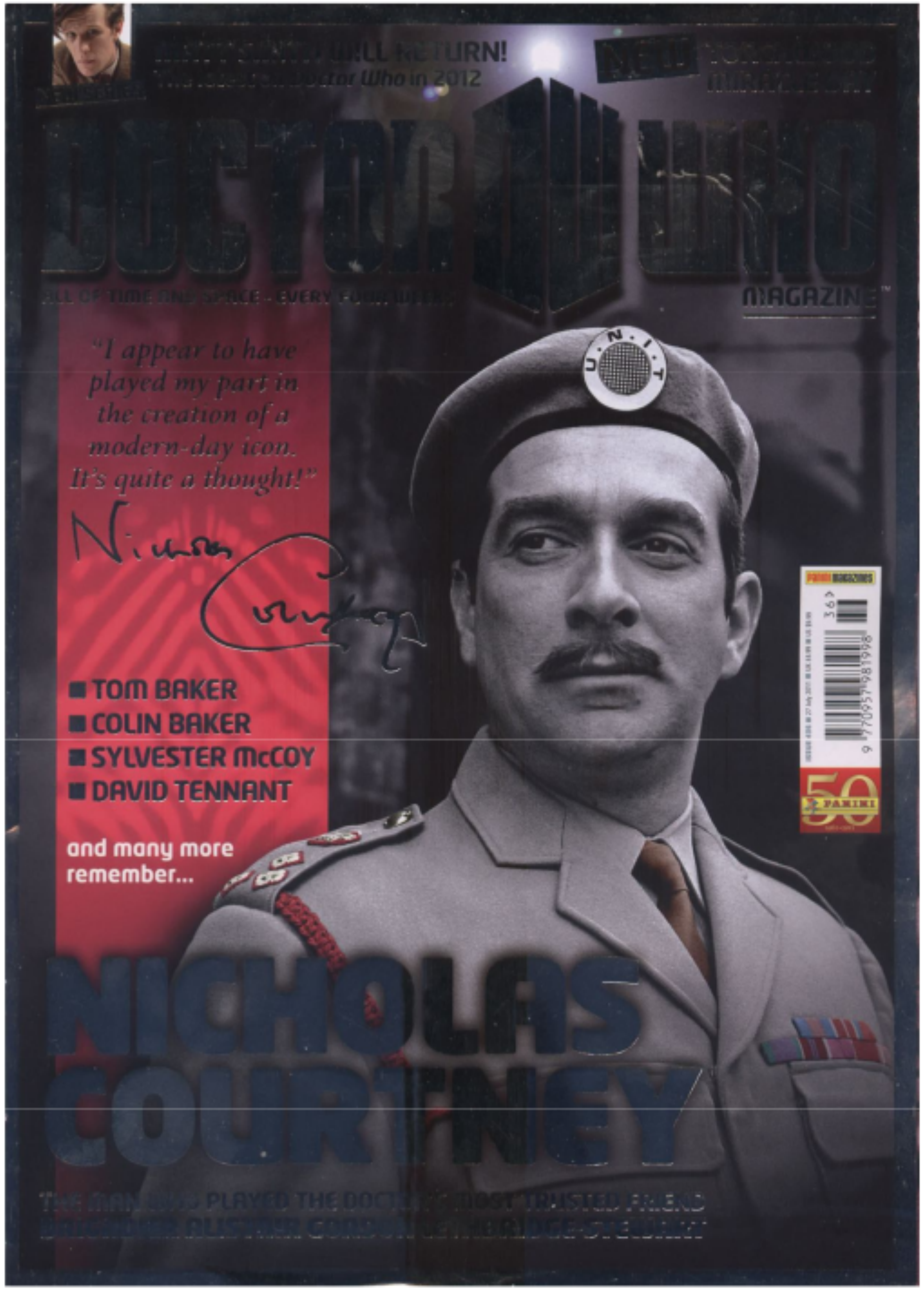
Doctor Who: The Way through the Woods

READ BY CLARE CORBETT

Complete and unabridged reading of the BBC Book

Order now from www.audiogo.co.uk/doctor-who

Doctor Who diamond logo © BBC 1973. Doctor Who and TARDIS are trademarks of the BBC. TARDIS © 1963. Terms and Conditions: This offer is as stated and all purchases remain subject to our terms and conditions at www.audiogo.co.uk. The offer entitles the bearer to 25% off their next purchase of CDs or downloads illustrated on this page, at www.audiogo.co.uk. The voucher code cannot be used in conjunction with any other offer and is valid on a single transaction. The offer cannot be used retrospectively, ie on previous or existing orders. There is no cash alternative and the offer is not transferable or assignable. Offer applies to online orders only. This does not affect your statutory rights. The promoter reserves the right to amend or discontinue this offer at any time. Voucher code must be used on or before 01/08/11. The decision of the promoter regarding any aspect of the offer is final and binding and no correspondence will be entered into. The promoter of the voucher code is AudioGO Limited, St James House, Lower Bristol Road, Bath, BA2 3BH



"I appear to have played my part in the creation of a modern-day icon. It's quite a thought!"

Nicholas Courtney

- TOM BAKER
- COLIN BAKER
- SYLVESTER McCOY
- DAVID TENNANT

and many more remember...

NICHOLAS COURTNEY

THE MAN WHO PLAYED THE DOCTOR'S MOST TRUSTED FRIEND
BRIGADIER ALISTAIR GORDON LETHBRIDGE-STEWART